Monthly
a Year.

JUNE 1907

Vol. VII. No. 76
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THE THEATRE

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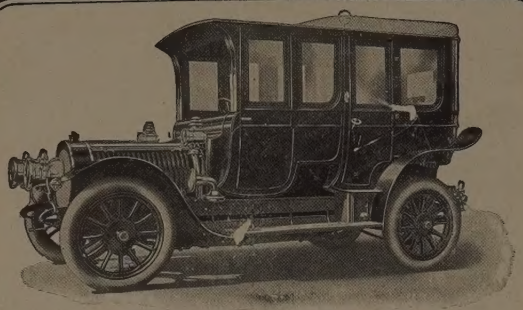

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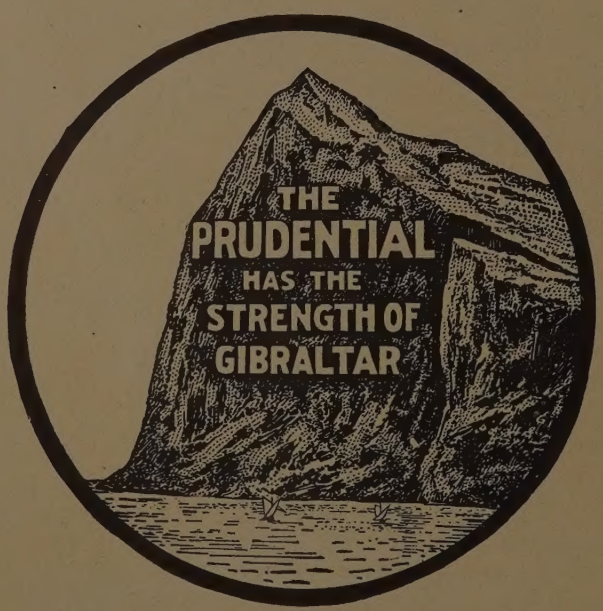

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THE THEATRE

VOL. VII., No. 76 NEW YORK, JUNE, 1907 ARTHUR HORNBLOW, Editor

GRACE GEORGE

This talented young actress last month assumed with great success the part of Cyprienne, the heroine of Sardou's comedy "Divorçons." She appears here in the title rôle of Ibsen's play "The Lady from the Sea," in which she will be seen next season

SEVEN HUNDRED JAPANESE JACK TARS AT THE NEW YORK HIPPODROME, MAY 16. THE PICTURE WAS TAKEN AFTER THE PERFORMANCE

BIJOU THEATRE. "Comtesse Coquette." Comedy by Roberto Bracco. Produced April 12 with this cast:

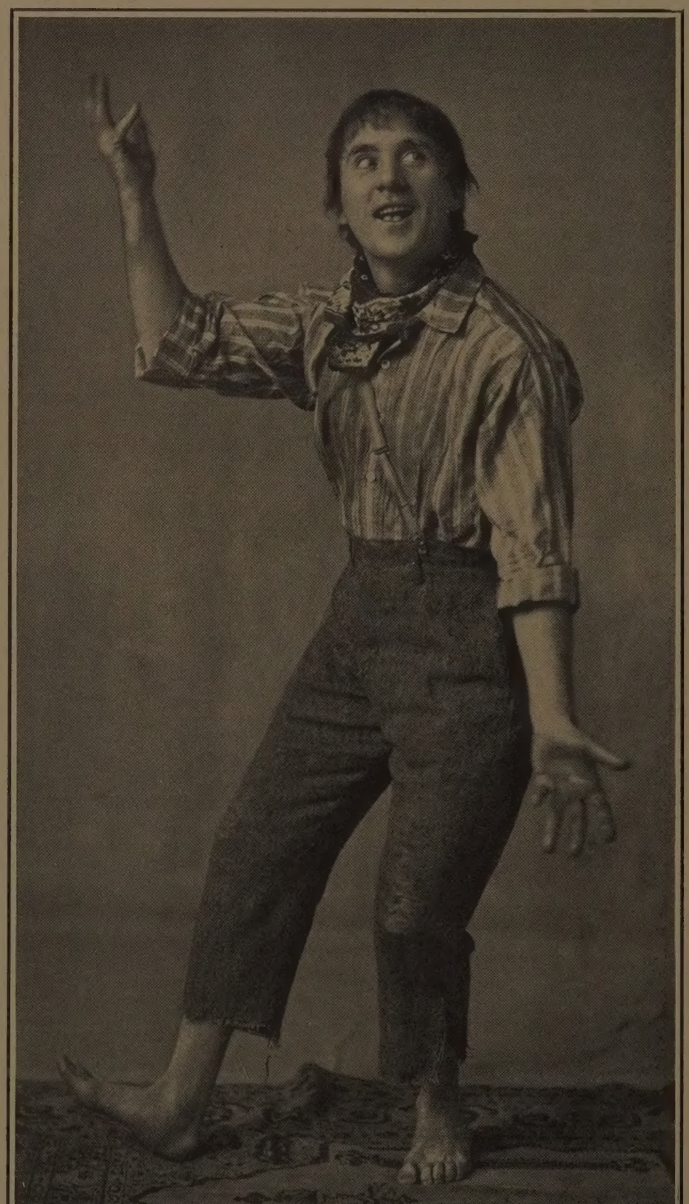
Comtesse Lorenzo.....Mme. Nazimova	Comte Silvio di Lorenzo..Arthur Forrest
Bianca.....Marie Allen	Guiseppi.....Ernest A. Elton
Footman.....Rex Stovell	Gino Riccardi.....Guy Standing

Roberto Bracco has the characteristics of the dramatists of consequence, of which there are only a few in a given period as distinguished from the scores and hundreds of commercial tinkers. He has sincerity and purpose. His plays have significance and are derived from actual social conditions under his personal observation subject to and demanding dramatic treatment, not merely because certain aspects give the commercial opportunity, but because he can press home some idea of morality, truth or beauty.

In a certain sense all dramatic writing has its commercial side, and it is only ignored by those who mistake the outward form for the spirit. A play that is uninteresting can hardly be called successful. It would not be reasonable to claim that the less money a play made and the fewer people it appealed to the more artistic it was. The contrary is true, or should be. Playwriting is practical or nothing. A writer with an idea, like Bracco, finds the new ideas and is necessarily unconventional. He is not looking for complications that have been used again and again with slight differences in circumstance, but he has a basic idea that makes even the old new.

In "Comtesse Coquette" Bracco uses only three characters in three acts, with two servants that appear incidentally. The conventional writer would have employed many more and many more "complications." The situations are not exactly new, and as managed by the conventional writer would be absolutely old. The Comtesse has been frivolous and fond of attention, arousing the jealousy of her husband, but entirely pure-minded. She discovers that she must get rid of her lovers and extricate herself from a false position. She accepts the challenge of her most persistent lover to visit his rooms so as to demonstrate to him the futility of his pursui He discovers that he must abandon his attentions, as he ha agreed to stand by the result of the visit. The husband appear An old situation with the usual moments of complication. I the last act the Comtesse convinces her husband of her inno cence, and when the lover, in his self-infatuation, calls with h gift of flowers in hand to renew his attentions he is left t cool his heels in the waiting room, taking his departure onl when he hears the laughter of the reconciled couple from neighboring room.

The circumstances of the action are plainly rooted in Italia life. The story is impossible in ours. To understand it at a or to accept it we must assum what seems to be the fact, tha in Italy a wife may be pursue and won by the outsider; tha the husband looks with com plaisance on the flirtations o his wife serenely confident o her and amused at her playin with fire. Undue attentions b a "polished gentleman" to an other man's wife are alway base and are not tolerated b any clean-minded nation. Brac co may or may not have bee attacking the social custom o permitting the wife to hav cavaliers. It is significant tha he makes the wife an Ameri can-born woman. Whether i was his delight to prove th possible existence of purity an constancy in any circumstances for American audiences th play would have more definit interest if the action shoul make it plainer that the Com tesse had been ignorant of th extent and meaning of the at tentions of Italian men t women and had suddenly real ized that she must get rid o her suitors, not only to re-estab lish herself with her husband but for her own safety and self respect. The reasonableness o her conduct would have bee much more sympathetic if i had been proved that if she re lieved herself of the attention of the most famous and suc cessful of the woman-hunter she would be rid of them all Bracco is not a man to writ without a purpose or with th mere purpose of amusement



ARNOLD DALY IN "THE LEMONADE BOY"

ut his point of view is certainly not the American point of iew. The Italian tang remains. Mme. Nazimova is improving n her command of English, but she must reform her faults and mitations altogether before she can be entitled to unbounded raise. She has excellent qualities, mobility of expression and uch personal charm, but she has some distance to go before she an be proclaimed the supreme artist of the American stage. ome moderation of praise is desirable in these days of words ithout proportion.

HARLEM OPERA HOUSE. "THE UNDERTOW." Drama in four cts by Eugene Walter. Produced April 22 with this cast:

ichard Wells.....Paul McAllister	Judge Wilson.....George S. Trimble
ary Calvert.....Beatrice Morgan	Taylor Warren.....Martin Faust
ugustus Hoffmann.....William Norton	Harry Day.....Dudley Hawley
orace Whitelaw.....George Howell	Police Reporter.....Luther Hale
lice Whitelaw.....Louise Randolph	Another Reporter.....George Manning
ate Emerson.....Agnes Scott	Reddy Smith.....Al. Roberts
hn Shanley.....Alphonz Ethier	A Copy Reader.....David Thompson
mes O'Hearn.....Peter Lang	Telegraph Editor.....William Wheeler
dward Maynard.....Robert Lee Hill	Louis Kelaschensky.....Riley Chamberlin

Gottlieb Munschenheimer..Geo. S. Trimble

It is interesting to watch the performance of a play by a stock ompany in a house of its friends. Harlem has such a house nd such a company. Harlem, in the heart of the great city, is et distinctly Harlem. It greets its actors with a warm, friendly elcome before they can speak a word, and expresses its con- ntion of their merits with an applause that might not perhaps e given as freely elsewhere. In a certain sense it is not a pro- ssional audience, for the hard equation of uncompromising judg- ient is removed. We note this, not to the discredit of the favor at is always in readiness, but as an indication of the difference etween such audiences and audiences not influenced by personal eeling. "The Undertow" had its first production in the cir- mstances described. The management did its share, atten- ve to every detail of the work in hand. A very considerable egree of success was the reward.

The play belongs to the crop that must always follow the ccessful dramatic exploitation of a subject by some writer who as first discerned it. It is always possible that one of the suc- eeding plays, in such circumstances, may be the best expres- on of the particular theme. It is entirely natural that when lead is struck it should be worked out by the artisans of the age. The demand for plays in this country is so great and so nstantly grows with an increasing pace that our playwrights ust always be at the front ready to apply their art to the sub- ct of the day. This is true no doubt as to any country, but here a manifestation of the commercial that is very significant and as a very unusual bearing on the development of our drama. makes our dramatists alert, and yet there is some danger of e best work being anticipated and overwhelmed by the slip- od and the inefficient. Here is a play that plainly owes its ex- tence to more than one source of commercial keenness. The in- rior of a newspaper office at a moment of high pressure in ork was perhaps suggested by the scene in "The Stolen Story." is immaterial if it should be claimed that "The Undertow" was ctually written before "The Stolen Story." It has become a stom among playwrights and managers to imitate or better iginal ideas. The scene in the newspaper office has rights of s own, it is true, for it represents the happenings of an election ght, when the returns are thrown upon a screen upon a house n the opposite side of the street of the office.

The action concerns the efforts of a young politician to thwart e schemes of certain capitalists who are manipulating a "deal" rough the Board of Aldermen for the franchise of a street rail- ay. The Aldermen are successfully bribed and the Mayor is fluenced to sign a bill. The dramatic plot with reference to all is is effective. The characters, the incidents and the episodes ve all the verisimilitude to life that is required. The plot with ference to the young man who is opposing this sale of public ilities is not so compact or effective. He is in love with a oung woman who is taken into the house of the magnate in some apacity. She is also the companion of the daughter of the agnate. The plot and action as they concern these two have ot a close enough connection with the main plot. The young

MACLYN ARBUCKLE

As "Slim Hoover" the sheriff in Edmund Day's new play "The Round-Up"

man is given over to dissipation and the girl is constantly trying to redeem him.

The consequence is that this semi-independent plot creates a false proposition for the play, and the audience is asked to be interested in the question whether the young man is going to get drunk again in the next act. This state of affairs undoubtedly makes a subordinate proposition the main one. No fault can be found with the young politician's failure to prevent the rascality. That accords with facts that we are unhappily familiar with. In a general way, when at the end of the play the father must bow his head in mortification when his own daughter refuses to accept the gift of pearls which he has provided for her, it is a logical, true and effective touch and a good ending to the play. It may

be that the needed unity might be brought into the play by eliminating the character of the girl loved by the honest but dissipated young politician and have him have his affair with the daughter of the magnate. It is not always safe to make any suggestion as a positive solution of a plot defect merely from witnessing a play, but it is very likely that the play could be overhauled and made more compact, and that it may thereby reach a very considerable degree of success. The play is full of variety and comedy; some of the scenes are very stirring; and the incidents are true to the life it depicts. The intent of the piece is worthy and, with some revision, it should become popular. The stock company of this particular house is much above the usual standard of the "popular-price" houses.

FIFTH AVENUE. "THE JUNGLE." Melodrama in four acts by Margaret Mayo and Upton Sinclair. Produced April 22 with this cast:

Jurgis Rudkus, Cecil Owen; Antanas, George D. Macintyre; Tamoszius, Dwight Allen; Valentina, Ernest Anderson; Mikelas, Harry MacAuliffe; Ostrinski, Harry MacFayden; Szedvilas, Walton Bordley; Connor, Wilson Melrose; Boyden, Herman Hirshberg; Freddie Durham, Thomas Chatterton; John Anderson, Mr. Athon; Crazy Adams, Mr. Macintyre; Little Jurgis, Little Irene; Ona, Henriette Browne; Elzbieta, Emily Melville; Kotrina, Leslie Bingham; Marija, Lydia Dixon; Mrs. Szedvilas, Mathilde Deshon; Jadvyga, Bernice Golden; Alena, Dorothea Sadlier.

The production of any play is, in many details, experimental; but the "trial" production of a bad play with the hope that unexpected qualities and overlooked merits may be revealed in it is a confession of impotent managerial judgment. The success of a drama lies primarily in the manuscript. No accident, no acting and no stage management could make of "The Jungle" anything but an empty, conventional and ineffective piece. It is the old situation of a rich employer aiming to possess himself of a laborer's wife, reducing him to poverty, compromising the woman and being killed for his pains. A fourth act, an epilogue, brings man and wife together with a child that has been born in the meantime while he had been serving a term in the penitentiary. The characters and their surroundings are all sordid. Everything is unpleasant without the slightest compensation. If the original novel served a purpose the play does n represent it. Such names as Jurgis, Rudkus, Antanas, Tamo zius, Valentina, Ostrinski, Szedvilas, Kotrina, Marija and Ja vyga should imply a study in character and something new them as figures on our stage, but it is hardly skin deep, not e tending below th superficiality of th names themselve There is some effo at getting origi ality in characte and in obtaining l cal color, but nor of it is to the pu pose, and some of is wholly superfl ous—the introdu tion, for instance, a crazy man who mind has been u balanced by the ho rors of the slaver and injustice e perienced in th packing house What was intende to be realistic pr duces the impressio of the theatric onl The play shoul never have bee "tried," and havin been tried it shoul convey at least th wholesome lesso that the mere ar fices of the stag fall short of th standard now d manded by the pu lic.

LOUIS MANN AND LOTTA FAUST IN "THE WHITE HEN"

WALLACK'S. "I VORÇONS." Comedy three acts by Victori Sardou. Revived Ap 15 with this cast:

M. Henri des Prunell Frank Worthing; M. hemar De Gratinac, Rob T. Haines; M. Clavyn A. H. Stuart; M. Bafo lin, Charles Stanley; B tien, Edward Fieldi Joseph, Max Freem Jamarot, Richard Wils Cyprienne, Grace Geor Josepha, Laura Lemme Mme. De Brionne, Ru Benson; Mlle. De Lusig Justin Cutting; Mme. Valfontaine, Evelyn Car Carrington.

Sardou's "Divç çons," somewh sterilized by Ma garet Mayo, h proved very serviceable to Grace George in rounding off h season. The play has been revised by half measures, and wou probably be better if it had been Americanized entirely. It is n a matter, however, of such consequence as to invite discussio The old scene in the private room in the Café Grand Vatel s retained, permitting of the services of Max Freeman as the wait His odd and effective performance is familiar from various v sions of the play that have been performed here. The producti requires attention only by way of courtesy in noting the develo ment of Miss George. Her work has become artistic and free fr self-consciousness and establishes her right to be consider

MAJESTIC. "THE PRIMROSE PATH." Drama in four acts by Bayard Veiller. Produced May 6 with this cast:

Madame Giroux.....Caroline Harris	Gracie Schmidt.....Edna Barbour
Louis Giroux.....John Kloville	James Cartright.....Charles Sinclair
Ned Templeton.....Sheldon Lewis	Helen Cartright.....Sarah Whiteford
Joan Treghena.....Margaret Wycherly	Mr. Jepson.....Robert Jackson
Dr. Marsac.....Robert Jackson	Mary Wood.....Dolly Chester
Hortense Madigan.....Minette Barrett	Nora Kelly.....Vera Irving
Horace West.....Ralph Lewis	Grace Hopkins.....Edna Barbour
Alice Goodwin.....Helen Ashton	

Since Ibsen opened certain territory to histrionic settlers there is an indication of a rush to occupy it. It is to be observed, however, that the pitiless results of vice, the consequences of human weakness, the conflict of individuality with social conventions and the like are not absolutely new in the drama. The one characteristic of the great pessimist is that he has no mercy and banishes all sentiment and charity from his judgments. But his purpose was not merely to be disagreeable. Let us consider for a moment how some of his followers miss the mark. It would be true enough to life if a husband, on discovering an intrigue between his wife and a trusted friend of his, should in an encounter be killed by that friend. This kind of pseudo-Ibsenism tries to revolutionize the drama by simply reversing the order of justice. According to these people it is the innocent that must always suffer, vice that must always triumph. This is their conception of what life really is. "The Primrose Path," by Bayard Veiller, suggested by incidents in one of the earlier novels by Lucas Mallet, is not vicious and mistaken in purpose in the manner indicated above, but it aims too much at situation and lacks so much in treatment that it does not distinctly belong either to the "new" or "oid" order of play. It presents a condition of affairs out of which a strong and true study of life and character could be made. A woman sacrifices herself for a man, his obligation to her being a peculiar one, but the tone of the play is destroyed by the abhorrent premises. A young Devonshire woman is living in Paris with an American artist, their marriage delayed for some reason. He falls ill from overwork; he will die if he is not nourished and supplied with certain medicine; the landlord will turn them on the street the next morning; she acts upon a suggestion to procure the relief by sallying forth into the night. The young artist recovers. A few years later, in New York, he sees his opportunity to cast her off in order to rise in the world and marry the daughter of a rich patron. She thwarts this by revealing to the intended woman and the companion of her youth what she had done by way of sacrifice to save his life. The premises are unconvincing. Miss Margaret Wycherly acted her part with touching truth and force.

Minnie Dupree Alice Gale Helen Ware Wright Kramer Robert Dempster

SCENE IN "THE ROAD TO YESTERDAY," THE FANTASTIC PLAY BY B. M. DIX AND E. G. SUTHERLAND, WHICH HAS PROVED ONE OF THE SUBSTANTIAL SUCCESSES OF THE PAST SEASON

The most interesting novelty presented this year at the Irving Place German Theatre undoubtedly was Herman Sudermann's drama, "Das Blumenboot" ("The Flower Boat"). As usual, the author of "Magda" has devoted himself to the study and realistic exposition of a certain phase of contemporaneous German life, with the aim of showing, dramatically, the immoralities and injustices which honeycomb it. Contrary to many of this writer's later offerings, the result is a drama of interest and power. After a somewhat long drawn out initial act, the author proceeds energetically to the exposition of his theme, which is that of the working out of the destiny of a certain morally easy-going woman of fashion and her two daughters, one of whom has become infected, intellectually at least, with the mother's miasmic ideas.

EVA FALLON, FLORA ZABELLE (MRS. HITCHCOCK) AND RAYMOND HITCHCOCK TAKING A SPIN IN THE COMEDIAN'S AUTOMOBILE

Marlowe's "Dr. Faustus" at Princeton University

FOR many years it was Professor Harper's dream that there might be given in his university a production of Marlowe's masterpiece, "Dr. Faustus." This, in all probability the greatest of pre-Shakespearian dramas, had never been acted in this country; in fact, since the days when it held in splendor the center of the Elizabethan stage, there had been but two productions—one in Heidelberg University and the other in London in the year 1904, with Mr. Hubert Carter, the distinguished English actor, in the title rôle.

So, for the first time in America, this tragedy was presented on April 26, 1907, in Alexander Hall, Princeton University—all parts being taken by undergraduates. The rôle of Faustus was played by Charles P. Deems, who gave an excellent interpretation of the learned doctor who sells to the devil his soul for the enjoyment of a twenty-four-year term of "all voluptuousness." He gained enthusiastic appreciation by his clear reading of the beautiful lines, being especially excellent in the incantation scene and in his moments of repentance. In the final scene where, after a marvelous speech comprising all the emotions of an agonized soul in the lowest depths of despair, he held the entire audience spellbound, and the enthusiastic applause which greeted him at the close of the play showed how great an impression had been made.

Of the acting of Cortlandt Van Winkle, who played Mephistopheles, there cannot be too much said in praise—not judging him as a young man who has done well as an amateur, but viewing him in comparison with actors of the day. With consummate skill and marvelous control of facial expression and voice, he perfectly embodied the fallen angel—a melancholy dignity combined with malicious hate and hopeless despair. The great scene where he describes to Faustus his eternal pain, recalling his lost happiness when he lived in heaven and "saw the face of God," and closing with a passionate appeal to Faustus to turn from such evil intent, cannot be adequately described. In the scene in Faustus' study, when, upon being asked who made the world, he starts up in a diabolical frenzy, half rage, half guilty terror, uttering his wild refusal in tones which thrilled his audience with fear. All through the play he preserved the majestic demeanor of the great evil spirit which proved him thoroughly capable of that wonderful rôle.

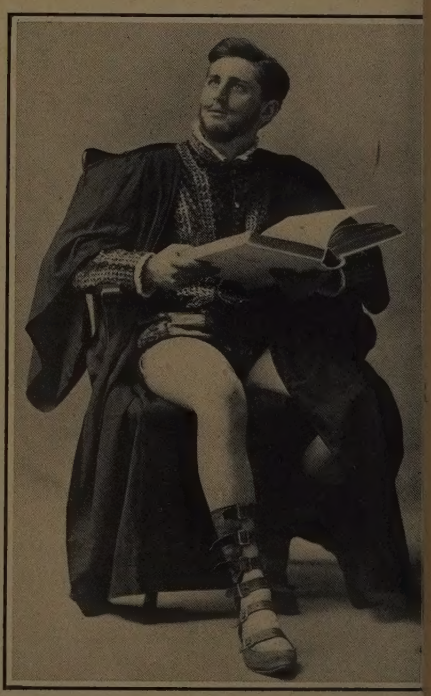
The comic parts were most amusingly rendered by Messrs. Stuchey, Brennen and Schroeder, the latter also playing with great skill the part of the old man, who in vain endeavors to dissuade Faustus from his practice in the black art. F. S. Achley gave a remarkable interpretation of the Knight in the scene at the Emperor's court. The parts of the good and evil angels and of the seven deadly sins were rendered with great appreciation and success.

Philip H. Stitt as Helen of Troy was most pleasing.

The members of this organization cannot be too grateful to Mr. Sargent, a senior, who has worked with untiring energy and consummate patience.

RICHARD CONGER.

CORTLANDT VAN WINKLE AS MEPHISTOPHELES



CHARLES P. DEEMS AS DR. FAUSTUS

Mme. Oda in Ibsen Plays

A NEW foreign exponent of Ibsen made her bow before a New York audience on the evening of May 13th in the rôle of Rita in Ibsen's drama, "Little Eyolf."

Madame Oda Neilsen, or Madame Oda, as she prefers to be known professionally, since she declares there are so many Neilsens now that the name has no individuality, is a Dane, although born in Russia of Danish parents. She does not come of actor ancestry, being the only one of her family to adopt that profession, but declares that ever since she was a child she has intended to be an actress, because she felt that she must. Of medium height, rather slight, she has intense eyes and a mobile, expressive face. She speaks English very well, although this is her first visit to this country, for she has always had many English and Irish friends, especially during a four or five years' stay in Paris, where her associations were almost entirely with the English.

MME. ODA

At seventeen she made her début in Copenhagen in the title rôle of Sardou's "Frou-Frou," and was for some years a member of the Royal Theatre company of that city, playing in many of the romantic Danish dramas as well as those of Ibsen and Hauptmann. Nor did she confine herself entirely to drama, but sang in light opera as well as such rôles as that of Papagena in Mozart's "Magic Flute." She was amused when some astonishment at such versatility was expressed.

"Oh, but you know that is not unusual with us," said she. "Performances of opera, of operetta and ballets as well as dramas are given in the Royal Theatre, and one of our principal actors there has often sung important rôles in grand opera as well. But we are too conservative in Copenhagen, and that was one reason why I wanted to come to this country," she continued. "I wanted more opportunities to play in the modern dramas, and especially those of Ibsen and Hauptmann."

It was as a singer, nevertheless, that Madame Oda visited this country, coming over here some four months ago and making an extensive tour of the West, giving song recitals of Danish folk songs. These were given before audiences composed chiefly of her own compatriots, however, and in each town she was received, entertained and escorted to the train at her departure by enthusiastic Danes, so that opportunities for speaking English were almost as rare as if she had been in her own land. Yet, as was shown recently at a small gathering of invited guests, when Madame Oda sang some of these charming folk songs, Americans enjoy them almost as much as the Danes, for before singing each song, the lady gave a graphic little account of the words, so that it was easy to follow the singer.

The recital tour extended as far as the Pacific coast, and Madame Oda was enthusiastic about the trip, for she thoroughly enjoys traveling.

In addition to the rôle of Rita in "Little Eyolf," favorite rôles are those of Hedda Gabler, of Rebecca in "Rosmersholm," of Agnes in "Brand," Solveig in "Peer Gynt," and among the Hauptmann rôles especially that of Rosa Behrend as affording great scope for emotional acting and character portrayal. During the summer Madame Oda will appear with her American company in Newport, and next autumn she expects to have a Broadway theatre at her disposal for a season of repertoire.

Madame Oda speaks with enthusiasm of Ibsen himself, whom she knew not only in Copenhagen, but also saw twice at his home in Christiania. She declares that he was the one great man whom she ever met, and found none of the roughness in his manner with which he has sometimes been charged. On the contrary, she thought him mild, gentle, yet always great, mysterious. Unlike other admirers of the Ibsen dramas, and unlike the majority of their interpreters, Madame Oda declares that she sees nothing mystical in them, and believes that they should be acted, accordingly, as simply portrayals of the human beings which they are. Although Ibsen never saw Madame Oda act, she was complimented by seeing her own photograph in the rôle of Rita standing on Ibsen's desk.

E. L.

BEATRICE MORGAN

A clever young actress who is a great favorite with Harlem theatregoers. Miss Morgan is leading woman at the Keith-Proctor house on One Hundred and Twenty-fifth street

Shakespearian Cryptograms

By FREDERICK F. SCHRADER

THE assaults on Shakespeare, recently, have been unusually virulent as well as manifold. Tolstoi has assailed his memory with very much the same kind of weapons that Voltaire employed, and George Bernard Shaw and Hall Caine each has had his fling at the Bard of Avon. The most disturbing factor in the situation is Dr. Karl Bleibtreu, who plants his standard right in the camp of the Baconians, and declares that the works of Shakespeare were written neither by Shakespeare nor Lord Bacon, but by the Earl of Rutland. With Hamlet we feel like exclaiming:

"Alas, poor Yorick!"

In all this confusion of authority it is certainly interesting as well as timely to cast a retrospective glance at the more important events in the history of the controversy affecting the authorship of Shakespeare's plays and at the cryptograms, anagrams, and keys which have been discovered and which serve to cast doubt on Shakespeare's paternity of the great dramas and poems that bear his name. Timely the subject assuredly is, for Shakespeare divides with the sphinx the interest of the civilized world, and one can hardly pick up a daily paper without seeing his name staring at one from the printed page. The first to raise doubts of Shakespeare's title to the plays and poems published under his name was Joseph C. Hart, United States Consul at Santa Cruz.

In a like temper followed "Who Wrote Shakespeare?" in *Chambers' Journal*, August 7, 1852, and an article by Miss Delia Bacon in *Putnam's Monthly*, January, 1856. On this was based "The Philosophy of the Plays of Shakespeare Unfolded," by Delia Bacon, with a neutral preface by Nathaniel Hawthorne, London and Boston, 1857. Miss Bacon, the first to spread the spirit of skepticism respecting the established facts of Shakespeare's career, died, insane, September 2, 1859, four years after Hart expired.

The Baconian hypothesis was suggested by William Henry Smith, a resident of London. After him came Nathaniel Holmes, Mrs. Henry Pott, Ignatius Donnelly and sundry others more or less well known.

The principal articles in the creed of Baconians are the belief that Shakespeare was too ignorant to have written the great plays and poems attributed to him, his father having been a "butcher," and that Bacon, who in his youth had prepared some masques for representation at court, alone could have been equal to the task among the literary men of his period.

There is not a scrap of direct evidence in existence to prove that Bacon even knew Shakespeare personally, or wrote one line of the famous plays and poems; opposed to which there is direct evidence by contemporaneous writers that Shakespeare was the author of the works. The evidence in behalf of Bacon's claim to the authorship consists wholly of theories supporting an hypothesis that in reality has no premise.

Assuming in the absence of recorded proof that Shakespeare did not acquire a classic education at Stratford Grammar School—admittedly one of the best in England, where Greek and Latin were taught—he could not have possessed the erudition displayed in his works, and because Bacon was one of the most learned men of his age, and by birth entitled to mingle with the nobility, they conclude that Bacon most likely wrote the plays and poems and used Shakespeare's name as a mask to conceal his identity.

Ponderous tomes have been written in support of this hypothesis, and many ingenious as well as many foolish facts, fictions and fancies have been extracted from the works of Shakespeare, Bacon, Marston, Jonson, Hall and other Elizabethan writers to corroborate it. Some have drawn parallels between words, phrases and expressions used by Shakespeare and Bacon in their works. Others have attached mighty significance to the implied meaning of vague allusions in the works of others. But the favorite theory has always been that Bacon clothed his anonymity in a cryptogram or cipher, which is found in the plays and poems of the Swan of Avon, if one will only look deep enough to discover it.

One of the most ingenious theories is that of a German (not Dr. Bleibtreu), who discovered that Bacon distinctly left his mark in "The Rape of Lucrece." The first two lines are:

FRom the besieged Ardea all in post
Borne by the trustless wings of false desire.

The last two are:

The Romans plausibly did give consent
To Tarquin's everlasting banishment.
Finis.

Take the capitals in the first two lines, and FRA B (Francis Bacon) reveals himself to the immediate persuasion of every true Baconian.

But this is not the only conclusive proof. If, curious reader, you begin at the capital letter F, in the word "Finis," at the bottom of the last two lines, and draw a line diagonally upward to the right, so as to bisect the first two letters of "banishment" and the first syllable of "consent" in the distich, you have "F. Bacon." So the secret author of Shakespeare's principal poem stands revealed at once at the beginning and end of one of his first important works!

Alla Nazimova in "Comtesse Coquette" at the Bijou

llen Arthur Forrest Mme. Nazimova
ACT I. "YOUR HEADACHE ISN'T GONE YET, SILVIO? I'LL WAIT. YES, I'LL WAIT"

Marie Allen Mme. Nazimova Arthur Forrest
ACT III. "GINO IS HERE. ARE YOU AT HOME, NINA?"

EDDIE FOY IN "THE ORCHID"

In the whole discussion of this question it is always to b remembered that though Bacon did not take the trouble to dis close his responsibility for Shakespeare's works in his will or i any other direct, unequivocal form, he was at infinite pains t weave anagrams and cryptograms into his compositions. A cas in point is "The Tempest" anagram. It is formed from the las two lines of the Epilogue, viz:

As you from crimes would pardon'd be,
Let your indulgence set me free.

The anagram is this:

Tempest of Francis Bacon, Lord Verulam,
Do ye ne'er divulge me, ye words.

A recent writer on the Baconian side comments as follows o "The Tempest" anagram, which Shakespearians must admit t be at least an interesting coincidence:

"Take the supposition that Bacon or the editor of the folio collectio of printed and unprinted plays in 1623 wished to insert a cryptic distic which contained anagrammatically the key to the real authorship of th volumes—then I say no more suitable and likely place could be found for it was the concluding distich of the first play in the book and of th last play that had been produced by the author."

Quite as interesting, however, is the figure anagram, an other ingenious "discovery," though the word anagram in thi instance is a misnomer. The "discoverer" takes Ben Jonson' "Address to the Reader," facing the Droeshout engraving, an extracts from it, beginning always at the letter "F" or "f," sev eral keys, which, in his opinion, unlock the difficult mystery o the authorship. The famous address follows:

TO THE READER:

The Figure that thou here seest put
It was for gentle Shakespeare cut;
Wherein the Graver had a strife
With Nature to outdo the life;
O, could he but have drawne his wit
As well in brasse, as he has hit
His Face; the Print would then surpasse
All that was ever writ in brasse.
But since he cannot, Reader, looke
Not on his Picture, but his Booke.

Beginning with the first "F" of the word "figure" in the firs line, the discoverer gets "Francis Saint Albans, his Booke," i this way: Beginning with "F," he next proceeds to look for th nearest letter "r" and then for the next "a," and so, spelling steadily on and not turning back, he goes on till he gets "Fran cis"; and then still proceeding in the same way to the very las letter of Jonson's poetic address, he unveils the hidden identity of the author. He now takes the second "f" in the word "for" in the second line, and proceeding as before to the end, he get again: "Francis Saint Albans, his Booke." There being three more "f's," he treats them in the same way and twice gets "Francis Saint Alb., his Booke," once "Francis, his Booke," o "Francis B., his Booke." Starting anew with the fourth "f," he gets "Francis Bacon, his Booke"; from the third "f," "Fran cis Bacon, his Booke," from the second "f," "Francis Bacon, his Booke," and from the first "f," "Francis Bacon, his Booke." These last two spellings end on the word "looke."

A recent contribution to the problem is a pretentious volume by "A Cambridge Graduate," entitled "Is it Shakespeare?" The author offers a ready solution of the famous controversy over the lines of T. T. (Thomas Thorpe), introducing the first printed edition of the Sonnets, which has puzzled many learned scholars:

To . the . Onlie . Begetter . of
These . Insving . Sonnets.
Mr. . W. . H. . All . Happiness.
And . that . Eternitie
Promised
By
Our . Ever-Living . Poet
Wishes
The . Well-Wishing
Adventvrer . in
Setting
Forth T. T.

Who was "the true begetter of these ensuing sonnets" if not Shakespeare, as set forth on the title page? These lines perhaps have been responsible for raising doubt in the minds of as many regarding Shakespeare's authorship as any fact developed in connection with his printed literary works. Cambridge Graduate, though a radical Baconian, strange to say, does not interpret the mystery to the advantage of his idol, but points the dedication thus:

To the onlie begetter of these insuing sonnets,
Mr. W. Hall, Happiness, etc.

So William Hall stands revealed in all his grandeur as "the only begetter" of the sonnets. Shakespearian scholars long thought that W. H. stood for William Herbert, Earl of Pembroke; but it is well surmised that even Shakespeare would not have presumed to address a distinguished member of the nobility as "Mr. W. H." That theory, therefore, has been discarded by many students, and Sidney Lee and the later commentators and biographers all but conclusively showed that W. H. stood for William Hall, a notorious procurer or "getter" of valuable manuscripts for publishers.

The publishing of books and pamphlets was a remunerative and extensive industry in Shakespeare's time. Robert Burton, who was forty years old when the great dramatist died, wrote: "What a world of books offers itself, in all subjects, arts and sciences, to the sweet content and capacity of the reader!" Obviously the facetious T. T. desired to compliment W. H. for the important share he had in obtaining the sonnets of Shakespeare for publication. What, therefore, has been only a surmise on the part of Shakespearian students, Cambridge Graduate, with the characteristic second sight of Baconian theorists, looking always for cryptograms and literary puzzles, confirms almost to the last degree of proof.

The great mystery trails its length along to the very grave of our ever-living bard. Another cryptogram confronts us in the stone under which his bones lie interred. Fearful, as it seems, that the secret of the authorship might not be read in the plays and poems, Lord Bacon had this important part of his biography preserved in granite, where all might read it—if they could.

TRIXIE FRIGANZA IN "THE ORCHID" AT THE HERALD SQUARE THEATRE

All readers of Shakespeare know the doggerel inscription on his grave at Stratford, the famous epitaph:

Dear friend, for Jesus' SAKE forbear
To digge ThE dust encloAsed HERe
Blesst be the man that spares these stones
And curst be he that moves my bones

Read by the bi-literal cipher of Lord Bacon, this inscription reveals a secret meaning, namely, "Francis Bacon Wrote Shakespeare's Plays."

This interpretation may not be plain to the lay mind, untaught to attach significance to accident; but when Hugh Black, of Ontario, wrote "Bacon's Claim and Shakespeare's Aye," in *The North American Review*, quite a number of years ago, this interpretation was, and presumably is still, accepted in good faith. It was verified by E. G. Clarke, who had been requested by the editor to discover whether it could be so interpreted by a rigid application of Bacon's cipher code as laid down in his acknowledged works. Mr. Clarke became a zealous convert, and believed that he made further discoveries in the epitaph.

In the inscription, as it appears on the stone, the word "sake" in the first line is in capitals, as are also the letters T-E in the word "the" in the second line, and the letters HER in the word "here," and the A in the word "enclosed." There are used two kinds of letter in the other lines. The bi-literal alphabet for cipher, as explained in the "De Augmentis" of Bacon, is briefly the same in principle as the use of dots and dashes. By assuming that the large letters were equivalent to dashes and the small to dots, Mr. Black got the following combination of letters out of the epitaph:

(*Continued on page vi.*)

Photos courtesy of Charities and the Commons

CHILDREN WAITING TO BUY TICKETS, THE LINE EXTENDING FROM JEFFERSON TO CLINTON STREETS

A Kindergarten for Future Playgoers

NOTHING makes a stronger or more vivid appeal to the juvenile mind than a dramatic performance. To children the stage is not as it appears to adults, a mere simulacrum of life, but for the brief time they are in the theatre the scenes they witness seem part of life itself. This fact makes it all the more important that the plays which children witness should be wholesome, free from viciousness and generally elevating in tone. Many of the productions of the metropolitan stage are obviously unfit for juvenile ears and eyes, and a serious problem with many parents has been how to prevent or discourage their children from responding to the alluring call of the gaudily colored and preposterous playbills of the sensational melodrama. Much credit is due to the Educational Alliance of the city of New York for having provided wholesome theatrical entertainment for children. In *Charities and the Commons,* the publication of the Alliance, Mr. J. Garfield Moses gives this very interesting account of what they have succeeded in accomplishing in this direction:

"The Children's Theatre does not owe its existence to the philanthropic impulse of one individual or group of individuals. Its growth has been marked by evolution. It is the result of the endeavor to meet a need and it lives by reason of that need. It is one of the signs of the times. It is a protest against commercialism in art, for it means that here the theatre has become one of the handmaidens of education, which has seized upon it as one of the most potent means of presenting ideas to the child mind through picture and spoken story. The Children's Theatre appeals primarily to the young, and its appeal is made only upon the very highest and most artistic grounds. It is educating a body of future playgoers and creating a demand for high drama and high art; for drama is great and artistic just in proportion to the character of the demand for it. The mere offer of art does not create appreciation. This can only be got through education. The drama of the future will be moulded by the demand of the future, and the Children's Theatre is creating a body of intelligent and discriminating patrons of the future stage. It is the kindergarten of the playgoer. It aims to play the part of entertainment in the life of the child that the opera, the concert and the ordinary theatre play in the life of the adult, and to seize upon the interest thus awakened to arouse and stimulate its moral development.

FROM "INGOMAR"

"Serious work has been necessary to make this ideal a reality. The Educational Alliance of New York has worked for years for the education of the foreign born on the East Side. This it accomplishes through various activities, some of which are not at all peculiar to it. It has its clubs and its classes which, like those of other settlements, have had entertainments participated in by the members. The character of such entertainments is probably familiar to all who have had experience in the work. Unless directed and wisely controlled, they have run towards the sensational, the melodramatic and the crude. Allow a group of young boys or young girls unguided to select a play and they will as a rule choose one full of maudlin sentiment and quick with blood and excitement, or uproarious in crude and knockabout humor, with no element of refinement, no purpose aimed at or achieved. This was true of most of the entertainments at the Alliance as of those at other places. The large hall of the building was engaged regularly by clubs and kindred organizations, and hundreds of tickets were sold and distributed, and the young performers won the wild applause of undiscriminating friends.

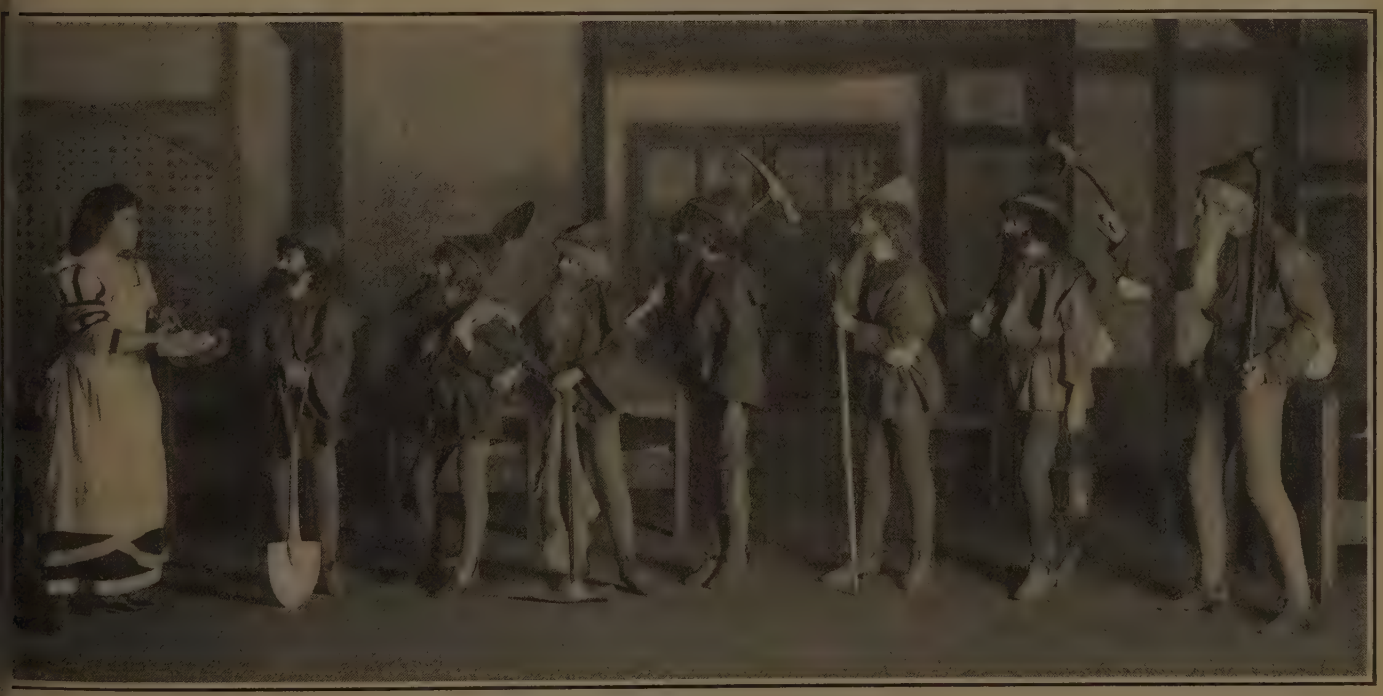
"Finally, the vice inherent in this system became evident, and a change of policy was planned. Performers were brought from other portions of the city; volunteer musicians and others came downtown to entertain the Alliance audiences. This system, too, had

ious evils. The performers did not understand the audiences, ning from a widely different section of the community. Yet se who were sincere in their work derived such genuine pleas- from their efforts that it was felt that this same pleasure uld be given, if pos- le, to the very people o were entertained. other words, if af- ding pleasure meant oral stimulus and ral help to anyone, was a force that uld not be lost, but uld be brought to r on the people mselves. The out- ne of this was that people themselves re taken in hand, d by education and ining and the up- ting of their taste ere enabled them- ves to become enter- ners, and so was olved the Children's heatre, which has be- me a moral and so- l force second to ne on the East Side New York, and the influence of which can hardly be estimated.

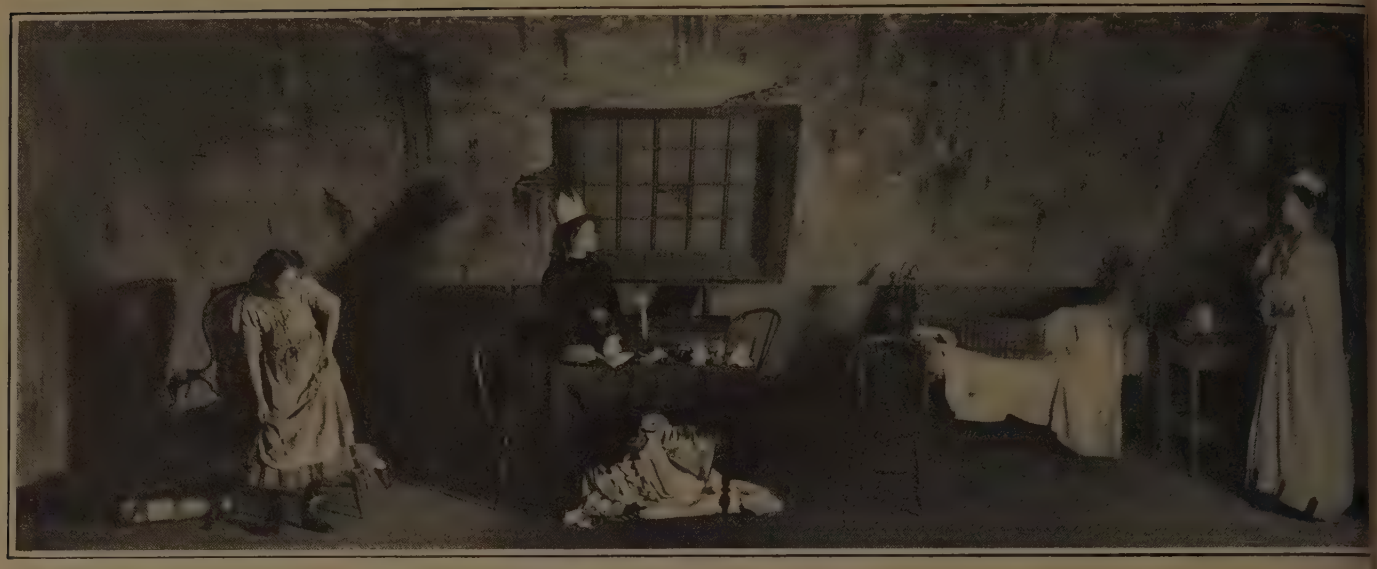
Actea and Parthenia
SCENE IN THE PRODUCTION OF "INGOMAR"

"The theatre has a regular season, starting in October and last- g through May. During this time performances are given ery Sunday afternoon in the small theatre of the Educational lliance. Some few evening performances have also been given, t the scope of the work has not admitted their development. or the first three years the price of admission was five cents; in e fourth year it was raised to ten cents, without any diminution the size of the audiences. The cost of maintenance is treble e receipts. The Educational Alliance makes up the deficit. Al- ough at nearly every performance not only is the auditorium cked to the very doors, which means 800 children within, but robably as many more times that number are frequently turned way.

"If any one visits the vicinity of East Broadway and Jefferson street of a Sunday afternoon, as early as twelve o'clock, he will see eager children lining up before the box office, trembling between the expectation of seeing the play and the possibility of not being able to procure a ticket. The crowd gradually grows and grows until about two o'clock, when the doors are opened. The children discuss the play with all the seriousness of the regular playgoer. They know the cast, they have their favorite actors and actresses, they have their favorite plays and scenes, they criticise the management and express their hopes for the future. Some of them have brought their little baby sisters, who are not yet initiated into theatre ways, but who toddle along, knowing that something very nice and beautiful is going to happen. At all the performances there are the little "greeners," who not only have never been to a theatre, but who have never heard of one. Just as we invite our country cousins to the opera house in the expectation of giving them a treat, so, hardly has the greener landed when his little Americanized cousin tells him of the extraordinary theatre at the Educational Alliance. After the doors have been closed, and the word sent forth that nobody else is to be admitted, what wails of disappointment and cries of anguish! Little tragedies are enacted and slowly and pitifully do the disappointed betake themselves to the street to spend their ten cents in candy and soda water, by which the soul's disappointment may be tempered. Each one has had some different tale to offer the attendant at the door whereby to soften his heart, but the often repeated assertion that 'One more won't



"I will be housewife and little mother to you all"
SCENE IN "SNOW-WHITE," DRAMATIZED FROM A GERMAN FAIRY TALE BY MARGUERITE MERINGTON



The interrupted party in Sarah Crewe's garret

SCENE IN THE PRODUCTION OF MRS. FRANCES HODGSON BURNETT'S CHARMING PLAY OF CHILD LIFE "THE LITTLE PRINCESS"

make no difference' avails not. The East Side families are particularly large in cousins and cousins' cousins; they plead that it is an outrage that 'I cannot see my cousin Becky in the play;' and then there are the mothers and the brothers and sisters of the players, and their aunts and indeed all the grown-ups in the family who would not miss the treat for anything. As a result the Children's Theatre never complains of poor attendance.

"This crowd, however, has not been attracted by chance. The play has been selected for very definite reasons. It has been put on because it holds up an ideal which it is necessary to impress upon the neighborhood. Before any thought is given to the mere production of the play, it is carefully and seriously considered not only as to its suitability for children, but as to its relation to the life and the needs of the East Side. Nothing in this regard is overlooked.

"One of the first plays was 'The Tempest.' At this time the hall in which the plays were given was not suitable for productions. The stage lacked the necessary apparatus, scenery and properties. The play was practically mounted on a platform. It was, however, the first time that a drama had been presented by amateurs on the East Side, with scenery and costumes made especially for it. This meant a distinct advance and showed that serious attention was being paid to matters which hitherto had been considered unimportant. 'The Tempest' was a particularly appropriate play with which to inaugurate the undertaking upon the East Side, for its scene was in nature's own abode and contrasted strongly with the

(*Continued on page x.*)

BOY SCENE SHIFTERS AT WORK

"And I thank you for coming to my party"

SCENE IN THE PRODUCTION OF "THE LITTLE PRINCESS"

Robert Warwick as Jerome Bonaparte Mary Mannering as Betsy Patterson
Betsy: "Can I go with you?"

SCENE IN "GLORIOUS BETSY," HISTORICAL PLAY IN WHICH MARY MANNERING WILL BE SEEN IN NEW YORK NEXT SEASON

Stage History of Famous Plays

No. 6. "SHE STOOPS TO CONQUER"*

TO judge by the recent revivals of "She Stoops to Conquer," Oliver Goldsmith, had he been living to-day, would have found it an easy matter to place his drama on the stage. But not even the irritable yet pathetic appeal he made to Colman, "For God's sake, take the play!" had any effect upon that manager of 1773. All of the events that nearly drove Goldsmith to despair antedate, by several years, the commencement of the stage history of "The School for Scandal." But the interest that attaches to the writing of these two best of our English comedies results from the same causes. For Sheridan and Goldsmith are in themselves interesting personalities, while David Garrick and cumbersome Dr. Johnson, who figure alike on both occasions of these "first nights," add a lustre that gilds the age and scene.

OLIVER GOLDSMITH

After success meets any production, one is only too eager for the details of its evolution. "She Stoops to Conquer" was begun many years before it was ever written, when Goldsmith was a sprig of a lad, scarce fifteen summers. It was during his schooling and at the close of his very last vacation that the trouble began. Someone had given him a guinea, a bounty which made his spirits rise to the pitch of wild extravagance. On the journey back to school he determined to stay over night at an inn; and so lounging in the carriage which bounded along the way, he gave himself up to planning what he should have for supper and how he should smile upon the barmaid. By dark only half of the distance had been covered, so Goldsmith turned to a man in the village of Ardagh to ask of him the whereabouts of a goodly place to lodge. Fate led him to accost one of the famous wags of the community, and if credit must be given, that genius is at the bottom of "She Stoops to Conquer." He it was who sent Goldsmith to the mansion of a local squire, and in turn, if tradition is to be believed at all, this worthy gentleman, soon recognizing by the haughty airs and loud commands of the youth that the ancestral homestead had thus become an inn, was possessed of sufficient humor to carry the joke to a finish. We do not care whether the squire, as report had it, knew the Goldsmith family; what we can appreciate is that all the actors played their parts well, the boy not being told his "mistake of a night" till the next morning. Thirty years afterward the drama was produced.

Hall

PHILIP HALE AS MARLOW AND ELLIS JEFFREYS AS KATE HARDCASTLE IN THE PRESENT REVIVAL OF "SHE STOOPS TO CONQUER"

We come to the close of Oliver Goldsmith's career; he had done most of his work by now, yet for the stage had produced on January 29, 1768, at Covent Garden, only one comedy, "The Good Natur'd Man." Rich, who had been manager, died in 1761, just at the time Goldsmith had determined to let him have the play; but events taking their course, the manuscript was sent instead to David Garrick. Between him and Goldsmith there had been a misunderstanding, due to the latter's desire to become secretary of the Society of Art, and to the actor's persistent disapproval, based upon Goldsmith's previous criticism of Garrick as a manager. Those were days of petty quarrels and quick reconciliations. By the time "The Good Natur'd Man" reached Garrick, Joshua Reynolds had, at his own house, palliated the tempers of both.

But the actor-manager had the upper hand; he kept the manuscript much beyond the necessary time, and Goldsmith, thereby incensed, withdrew his play and turned to Covent Garden where Colman himself a playwright, had assumed control. An acceptance was quick to follow and though on the first night "The Good Natur'd Man" was but mildly received, by the end of the week favor ran high.

Goldsmith pocketed, or rather paid, his debts with the financial returns, declaring his full determination never again to try his

*Other plays included in this series have been "Romeo and Juliet," "The School for Scandal," "The Lady of Lyons," "Camille," "Diplomacy."

Scenes in the Revival of "She Stoops to Conquer"

Miss Neville (Margaret Dale) Mrs. Hardcastle (Fanny Addison Pitt) Tony Lumpkin (Geo. Giddens)

ACT II., SCENE I.—TONY: "EGOD, MAMMA, YOUR OWN NOTES ARE THE WILDER OF THE TWO"

Marlow (Philip Hale) Hardcastle (Mr. Crane) Hastings (Herbert Sleath)

ACT III.—MARLOW: "AN IMPUDENT FELLOW, THIS INNKEEPER"

FRANK GILLMORE
Leading man this season with Henrietta Crosman

hand at drama. But this boast came to naught. In a farmhouse six miles from London the playwright soon found himself in dressing gown turned low at the neck shambling back and forth in his room and working out the intricacies of a new comedy. By the spring of 1772 it was finished.

It matters little whether or not, as a lawyer friend of Goldsmith claims, he was told the plot of "She Stoops to Conquer" soon after it was completed. In those days men gathered at inns and coffee houses. Maybe at the shop of Tom Davies, who had given up acting to make more success as a bookseller, he did outline the story to the frequenters of the place, Boswell or Johnson, Foote or Garrick, Colman or Hugh Kelly. We do know for certain that Colman received the manuscript early in 1772, and that the spring and summer passed without Goldsmith's receiving a word of encouragement.

Then when the fall approached Goldsmith, weakened by much illness, hoped for a production. None coming by January, 1773, he penned a note to Colman, with the appeal aforementioned. Do not, he further entreated, inflict upon me the indignity of Garrick's method; for the latter had previously placed "The Good Natur'd Man" in the hands of Mr. Whitehead, poet laureate and special reader for Drury Lane.

The result of this inquiry was that the manuscript was returned, marked over with penciled suggestions. "It will be given," was the substance of the reply, "despite its blemishes." Goldsmith never knew how to keep his temper; in much perturbation of mind he hastened the play over to Garrick and then went around to tell Johnson about it. The old doctor, potentate of gruffness and frankness, acted with wisdom. "Get it back, Goldy," was the command, and so Garrick soon received another note: "Upon more mature deliberation and the advice of a sensible friend, I began to think it indelicate of me, etc."

While Colman accepted the play, he did so with many misgivings. Sentimental comedy was then in vogue; how, therefore, could one expect a *natural* drama to appeal to a London audience? Colman went about his preparations, proclaiming aloud that the dialogue was coarse, because it did not contain the high-flown and over-colored talk of those plays so delightfully lampooned by Goldsmith in his essay "The Theatre; or A Comparison Between Sentimental and Laughing Comedy." And so, when Mrs. Abington was told she would have to play Mrs. Hardcastle, "La!" exclaimed that imperious lady, wrinkling her snub nose, "fie upon the *ungenteel* language." In like manner did "Gentleman" Smith and Woodward decline, and in their places Mrs. Bulkley and Shuter, as Mr. and Mrs. Hardcastle; Lewes, an actor who had previously graced Harlequin, as Young Marlow; and Quick, as Tony, were gathered together.

There followed lax rehearsals and dispiriting remarks. Colman, more and more ungracious, rigged up some old stock scenes and some discarded dresses. Goldsmith, covering no end of gloom beneath a brave exterior, exclaimed: "I should rather that my play were damned by bad players than merely saved by good acting." It is not unlikely that while rehearsals were in progress Johnson, Reynolds and Edmund Burke were in the darkened pit looking on.

At the last moment a name must needs be found for the piece. Johnson wrote: "We are all in labor for a name for Goldy's play." "What do you think of 'The Belle's Stratagem'?" suggested Joshua Reynolds, but that was thrown aside, to be used later by Mrs. Cowley. Another urged "The Old House a New Inn." In the end, to Goldsmith's "The Mistakes of a Night" was added "She Stoops to Conquer," based on a line from Dryden, as the chief title.

Unfortunately the trouble for Goldsmith did not stop here. If you will examine a complete transcription of the original play you will find a prologue and several epilogues. Out of the fulness of his heart, made full by Reynolds as a politic peacemaker, Garrick wrote the prologue, and the epilogue by Murphy was intended for Miss Catley to speak. But, in ireful mood, Mrs. Bulkley claimed the honor; she would have naught to do with the play, she declared, if this honor were taken from her. As a last resort, and in a spirit of humor, Goldsmith penned a quarreling epilogue for the two, thus intending to put the situation to good use. True to her name, Miss Catley

Otto Sarony Co.
MARJORIE WOOD
Playing the comedy rôle in "Strongheart" with Robert Edeson this season

balked, and so once again the author sat him down and wrote another epilogue as easily as though such things grew on trees. This did not seem to meet with the approval of Colman, who refused to let it go; still another epilogue was forthcoming. It is not necessary to continue further. No wonder Goldsmith died the very next year! And is there not something pathetic in what he wrote to Craddock, who, by the way, had written another epilogue, which might have been spoken by Tony Lumpkin had it not arrived too late, "I cannot help saying that I am very sick of the stage"?

The evening of March 15, 1773, arrived. If there had been some doubt as to the London theatregoers' attitude toward the *natural* style so much talked about, so much feared by Colman, there was no indication of disapproval, as judged by the numbers that flocked to the playhouse when its doors opened at five o'clock; in fact there was more sympathy shown toward the playwright than animosity.

Samuel Foote, who was afterwards to act Tony Lumpkin with great success, was over at the Haymarket. He had, in a way, prepared audiences indirectly for the naturalness of "She Stoops to Conquer"; only the month before he had satirized the *sentimental* type of drama which had been so vulgarized by Dryden, Wycherley and Congreve, and his audiences had departed apparently pleased.

Of course Goldsmith's friends celebrated the "first night" by giving a large dinner beforehand —where, is in dispute—perhaps at Sir Joshua's, though inclination makes us hope it was at Shakespeare's Tavern. Johnson was late in coming because he had to take off the brilliant coat he had inadvertently donned. The Court was in mourning. Poor Goldy, nervous and overwrought, was so dry in the mouth that he could neither swallow nor eat, but only sat there and winced as Johnson spilled forth witticisms at his expense.

Finally they started for Covent Garden, but not so Goldy. All persuasions could not budge him from his set purpose. The curtain rose, the play began, while the playwright wandered aimlessly about St. James' Park awaiting the issue. As luck would have it he ran into a friend, who took him, well nigh by force, to the theatre. As Goldsmith entered the play had so far progressed that Mrs. Hardcastle was expressing surprise to Tony, on that famous ride, at being so far away from home. The audience was attending, but somewhere a man's incredulity over the situation had ended in a slight hiss. He little knew that Sheridan was thought to have practiced this selfsame deception on Madame de Genlis. However, for the moment, this faint hiss unnerved Goldsmith. "Pshaw," sneered Colman, "don't be fearful of squibs when we have been sitting these two hours on a barrel of gunpowder!"

The curtain dropped finally, success assured, and though only twelve performances were given, for the season was near its close, the cordiality of the audiences increased nightly. George III. occupied a box one evening and went away pleased. This was balm to Goldy's spirit, even though nonchalantly he had said to Dr. Johnson: "I wish the King would come, not that it would do me the least good," and, ever equal to the occasion, the lumbering lexicographer had retorted: "Well then, sir, let us say it would do *him* good."

Johnson had done much to help the piece. He was highly regarded just now in London, and when he laughed on the first night it is recorded that everyone felt free to roar also. And his verdict sent forth was that no comedy in years had so exhilarated, had "answered so much the great end of comedy—making an audience merry."

Matzeni, Chicago

FLORENCE REED

Daughter of the late Roland Reed and leading woman of the Malcolm Williams Stock Company of Worcester, Mass.

Three performances brought about four hundred pounds to Goldsmith. This was not sufficient to cancel a debt of his to F. Newbery, a bookseller, who had advanced him money. So the copyright of "She Stoops to Conquer" was made over in payment and the play published; six thousand copies were disposed of in a very short while. Quite appropriately and very delicately the comedy was dedicated to Johnson.

Let us return to Colman, pleasantly chagrined, we hope, over the successful outcome of his doleful experiment. Justice is sometimes jealous of the exact balance of the scales; the manager, in the beginning, had cried so loud against *natural* drama that the public had heard, though remaining silent. Now they spoke. On all hands the manager was derided, the last stroke being when these verses were printed:

"Come, Coley, doff those mourning weeds,
Nor thus with jokes be flamm'd;
Tho' Goldsmith's present play succeeds,
His next may still be damned."

(*Continued on page vii.*)

Ellen Terry—the Woman and the Actress

CHATS WITH PLAYERS No. 54

"HOW the big tears rolled down his kind old face, and how I cried, too! Oh, we did so enjoy it!"

Miss Ellen Terry was taking a little excursion into the land of reminiscence. She had waved the wand of oblivion of the present and brushed away the now and so much of the past forty-four years of it, to be exact, that she was fifteen again and was playing in "The Little Treasure" with E. A. Sothern.

"Mr. Howe played my father and Mr. Sothern my lover. Somehow I never could like Mr. Sothern. I admired him, but he teased me, and whilst I was acting pulled my hair, which was hanging down my back, and made me forget my part and look like an idiot. It was humorous, of course, but I was stupid and couldn't grasp the humor of it. Poor Mr. Sothern!—he had wonderful hands. But in the same play how much I did enjoy acting the scenes with my father, Mr. Howe!"

And then the exclamation:

"Oh, we did so enjoy it!" that seems to be the key to Miss Terry's charm, in great measure the key to her success.

For to be enshrined in the hearts of half the world, certainly in the heart of all the English-speaking world, is surpassing success. No one can successfully gainsay that Ellen Terry is the most beloved actress of the Anglo-Saxon race.

"When I was in England," an actress told me, "I determined to find out why Ellen Terry was the most beloved woman on the stage. I wanted to know what there was, besides her art, to make her the idol of England.

"Wherever I went I spoke of Ellen Terry. I was there at the time of her jubilee, when persons of wealth and high social position brought their camp stools and sat in line for eighteen hours, sat there in the rain, that they might get tickets for the pit, to do Miss Terry honor. Her name was on every tongue. Everyone was saying, 'Dear Miss Terry! God bless her!'

"Wherever I went I asked the question, 'Why do you love Miss Terry?' I found out. If she went shopping she pinched the cheek or kissed the girl who waited on her. If she saw an old friend she always remembered to ask for his family, and she never made the blunder, no matter how many years had passed, of forgetting that one of them had died or that another had been born. And no matter how many letters came—there might be fifty or more in one mail—she always answered them, and answered them herself. That is a terrible task, as every popular actress knows, but in Miss Terry's case it has paid. It explains her popularity."

Perhaps Miss Terry never stopped to reflect that it "paid." I should rather think that she did not care for that. It is pleasanter to believe that the beautiful acts of tenderness had their root in a warm heart that had no thought of ultimate return of the bread cast lavishly and graciously upon the waters.

Her act must have been spontaneous when, on the night that her devoted Britons sat on their camp stools in the eighteen-hour vigil, she passed the line on her way to final rehearsal, and, stopping to look at them while happy tears coursed down her cheeks, cried:

"How can I thank you, my dear friends! But what a shame that you should have to wait so long for my sake!"

But even while her face was flooded by tears her smile shone, rainbow-like, through them. Miss Terry enjoyed that as she had enjoyed every other hour of her existence. Hers the rare gift of being thoroughly, fully alive. Hers the genius of keeping a girl's heart in a woman's bosom.

Miss Terry's charm is as inescapable, as irresistible, as the sunshine. One may have waited for her three hours in the polar air of an empty stage at zero weather, spirits drooping in the depressing environment of unpeopled wings and vacant boards and empty orchestra chairs, but when Miss Terry appears all mental miasma vanishes before her smile, and her "Poor dear! It's too bad, isn't it?"

Miss Terry has the genius of enjoyment, the elf power of extracting from an hour all the essence of joy in it. In part from abundant vitality, in part from ready sympathy, has this genius its source.

It endows with changeless youth. Miss Terry, like Peter Pan, is the girl who has never grown up.

Critics have tried to analyze her art as distinct from her charm. They have failed as they would have failed had they tried to part a rose from its fragrance. Her charm is not merely a part of her. It is herself. Its commonest expressions are a smile that lights up her face as the rising sun irradiates a landscape; a swift, erratic, humming-bird kind of locomotion that can scarcely be called anything so merely human as a walk, but that is inexpressibly graceful; in a mingling of intelligence and sympathy that translates the thought of her *vis-à-vis* before it is uttered; and a cheerfulness that transforms a gray day into gold. Perhaps the essential secret is her never-flagging interest in everybody and everything.

Great literary analysts have tried to sum up Ellen Terry in a few phrases. They have admitted that her strange, enchanting personality baffled them. Said Charles Reade: "Ellen Terry is an enigma; her eyes are pale, her nose rather long, her mouth nothing in particular, complexion a delicate brickdust, hair like tow. Yet, somehow, she is beautiful. Her expression kills any pretty face one sees beside hers. Her figure is lean and bony, her hand masculine in size and form, yet she is a pattern of fawnlike grace; whether in movement or repose grace pervades the hussy." Thus he wrote of her in the eighties, thus he might now write of her.

W. T. Stead paid this tribute the day after the famous jubilee performance in London which celebrated the fiftieth anniversary of her début upon the stage:

"From the highest to the lowest her brother and sister stars tumbled over one another in their anxiety to do a kindly service to the leading lady of the modern stage. It is often said, and not without truth, that the calling of an actor is peculiarly beset by the temptation to jealousy, spite, envy and all uncharitableness. A profession whose breath of life is popular applause is exposed to much heartburning, which does not generate magnanimity. But in the case of Ellen Terry this besetting sin was conspicuous by its absence. From the highest to the lowest, all her colleagues and rivals strove only how most to do her honor. Nothing impressed me so much in the whole performance as the silent figure of Eleonora Duse, who stood at Ellen Terry's right hand in the final scene. The greatest tragic actress of contemporary Europe had traveled from Florence merely to render silent homage by her presence at the festival of the English actress."

ELLEN TERRY'S JUBILEE PORTRAIT

George Bernard Shaw in individual manner said of her individuality: "She is the most modern of modern women. Although she played so often with Henry Irving, she was utterly unlike him. If Shakespeare had met Irving on the street he would have recognized him immediately as a distinguished type of the family of artists. If he had met Ellen Terry he would have stared at her as at a new and irresistibly charming type of woman. Sargent's picture of her as Lady Macbeth will stand out among all the pictures of distinguished women as one who bears no resemblance to anyone else."

Max Beerbohm, the well-known critic, essayed to give an estimate of her art values. "Hers is a loose, irregular, instinctive art, and it is because her art is so spontaneous, so irreducible to formulæ, that she has been and is matchless in Shakespearian comedies. She has just the quality of exuberance that is right for those heroines. Without it not all her sense of beauty would have helped her to be the perfect Beatrice, the perfect Portia, that she is."

Nominally Miss Terry's daughter is her stage manager on her American tour; really she is so herself. This, not because the daughter lacks any of the stage ideals nor yet stage technique, but because "Miss Terry has such a way with people." For instance, there was the little negro secured somewhere on Ninth avenue to fill the picture in "Captain Brassbound's Conversion." The young African was frozen as though by the rigors of one of the annual Peary searches for the North Pole. He stood, a statue of grief in ebony, until Miss Terry undertook his transformation.

"You see that man?" she said. "You must smile at him and look as though you were afraid of me."

He was afraid, so much afraid that the smile fled away in the guise of a ghastly contortion.

"Ah, that won't do, my boy! Look here." And Miss Terry smiled. Every one on the stage smiled, as everyone always does when Miss Terry smiles. The black lad stared at her, fascinated. She kept on smiling. The arctic rigidity of his features thawed. Still staring at her, his thick lips parted. Looking still at her radiance his teeth showed in double rows of dazzling whiteness. The stately English folk softly applauded. Miss Terry had achieved the smile.

Miss Terry likes Shaw plays and doesn't like Ibsen.

"I am appearing in Mr. Shaw's plays because I like them, because I like the parts and because I like him personally," she said. "Any one of these would have been sufficient reason for me, perhaps."

Quite as positive is she with regard to Ibsen and Ibsenism. "I am loath to dogmatize on any point," she said, "but I am so often asked for my views about Hedda Gabler that I cannot resist the temptation of speaking my mind outright, even though it seems to me that everybody has said everything that can be said about Ibsen's plays. Well, to be frank, I should not myself care to appear in them. I consider myself very happy and fortunate in having nearly always been called upon to act very noble characters since I prefer that kind of part, and love Portia and Beatrice better than Hedda or Nora or any of those silly ladies.

"Yet Ibsen is attractive to actors, and especially to actresses. I think it must be that Ibsen is extraordinarily easy to act. For instance, how much easier it is to ask naturally for a dirty bonnet to be removed from a chair than to offer naturally a kingdom for a horse. Consider the situation and consider the fever heat that a man would be in before saying naturally, 'A horse! A horse! My kingdom for a horse!' Let anyone try this simple test and he will see what I mean. Ibsen's char-

White Grace George Frank Worthing Robt. T. Haines
Act III. The lover interrupts the tête-à-tête supper
SCENE IN "DIVORCONS" AS PRESENTED BY GRACE GEORGE AT WALLACK'S THEATRE

acters are drawn in plain, straight strokes, which make it very easy for actors to personate them, and 'dress' them, as it were.

"If only he were more true to nature—as she is, streaked with white and black, not all black—then I should like to act in his plays, for they give actors immense opportunity. I hear it often said that his plays are so real—natural—true to nature. Very odd, this. They have always struck me as being preposterously unreal—untrue to nature. Ibsen makes his characters converse naturally, and that seems their sole source of strength. One cannot do everything. I prefer presenting to an audience and living familiarly with Queen Catherine and Imogen rather than with Dr. Ibsen's foolish women."

In England they like to tell this little story of the resourcefulness of their idol. Miss Terry appeared with no heralding one afternoon at a garden party being given in the form of a fête for a charity bazaar. Instantly the manageresses swooped upon Miss Terry and begged her to recite. Would she not do a scene, say the balcony scene from "Romeo and Juliet" or the dialogue between Portia and Nerissa?

"But I do dislike reciting," she protested, "and I can't do any of those things you ask without assistance."

But the clamor for "something from dear Miss Terry" increased instead of abating, at which she laughed.

"Well, then, shall I do Little Arthur?" she asked.

"Do! Please do!"

"In this blue linen dress?"

"Yes, Miss Terry, please."

"Very well, then, but this gentleman must do Sir Hubert."

Whereupon the strange scene began, Little Arthur a tall woman in blue linen, Sir Hubert in a frock coat, his head half buried in a volume of Shakespeare."

"Will you put out mine eyes?"

The guests at the garden fête noticed that the eyes which Charles Reade had said were "pale" were wondrously beautiful, as they were upturned pleading to the impromptu Sir Hubert.

"These eyes that never did, nor never will, so much as frown on you."

Sir Hubert's voice trembled, and throughout the rose-dotted garden handkerchiefs went to other eyes. The illusion of the soul of youthfulness was perfect, as perfect as when fifty-one years ago, at eight years of age, she played the Mamilius in "A Winter's Tale," and, dragging a go-cart about the stage, fell over the tongue and believed that her dramatic career had been untimely nipped. Yet the critics of that time, all gathered unto their father critics ere this, overlooked the awkwardness, recognizing in her the promise bud that should bloom into exquisite flowering of performance. The *Times*, most chary of praise, said "Little Ellen Terry played the boy Mamilius with a vivacious precocity that proves her a worthy relation of her famous sister Kate."

Not forgetful of the ubiquitous young person who wants to go upon the stage, Ellen Terry has given time to formulating advice to her.

"One of the great faults of stage aspirants is that they overestimate their ability. A lot of them are not good enough for the stage, although they consider themselves too good," she says. "I have seen very clever young people perform splendidly in a drawing room who would have failed utterly on the stage. Of course this is not a rule, but there were a lot of young persons doing pretty things in drawing rooms who believe themselves to be really too good for the stage.

"The first thing necessary for attention on the stage is presence, not necessarily beautiful, but a presence that is at once magnetic and authoritative. Temperament, nervous energy, imagination, emotions discreetly governed and tremendous physical strength are primary qualities for stage work. A good voice, a dramatic sense of situation on and off the stage, some familiarity with the poets and, above all, quick, warm impulses. These qualities cannot be acquired. Actors and actresses are born by nature to their work, as painters and writers and even mechanics are born to their trades.

"The discovery of talent is as accurate knowledge to any intelligent mind as the discovery that we have two arms and two hands. I do not believe that any real talent is ever lost for want of discovery; the world is only too quick to harvest any talent, no matter where it may be found. There may be exceptional

es where circumstances delay the fruition of a natural gift, I am quite sure it will be only a temporary delay.

"Everything that is natural is appreciated, and people who fail those who affect that which they do not possess.

"If you really have dramatic talent, nothing will keep you off stage; in fact, you will very quickly have to leave it if you found wanting by the public—the true judges of acting—though it may take you a long time to reach the top.

"Good looks are useful anywhere, but I might almost say that they are the least necessary qualities for real dramatic talent.

"Beginners on the stage have their individuality to consider, and they should adapt their personalities to a special line or part.

"Personally, I cannot conceive how lessons in acting can teach people how to act any more than a pen and ink can teach a man to write. In saying this I do not by any means wish to criticise the great amount of good that is done for young people by industrious teachers.

"We are not all born with natural grace or power of impersonation, and there are certain technical conditions on the stage which may be taught; but eventual success depends entirely upon the gift that is natural and not assumed."

Home means so much to Miss Terry—indeed, Kipling has it that no one knows how much a woman's house is to her, that to write of her without a reference to her home would be to leave a picture without a frame. Home to her is a cottage at Winchelsea. They who have visited it say that it stands on the crest of a hill in the little village, overlooking Rye and facing the sea. Miss Terry's favorite nook in the cottage is a couch beside a swinging window that is always open to woo the salt breath of the sea. There are blooming plants on the window sill, and on a round table at the foot of the couch stands a high cut-glass jardinière, that whenever Mrs. Terry is at home is filled with roses. Half reclining upon this couch, with a book on her knee, and the mingled odor of brine and roses about her, the actress looks out to sea so long and often and absorbingly that often the passing villagers, gazing agape, speak of her as the Lady-o'-Dreams.

A quaint, sunny cottage it is, from which its mistress may look across marsh and sea to Dungeness with its lighthouse, and on to Folkestone and Shakespeare's Cliff at Dover. It is guarded in front by a stone gateway reared in the thirteenth century. The mistress, when she forsakes her beloved window seat finds her other favorite spot, a rustic seat under an ancient apple tree, where about her the roses bloom waist high. Tower Cottage she calls it, because it stands towerlike above village and sea. Its rooms are filled with quaint oak furniture, its closets overflow with old blue china. Here Miss Terry and her son and daughter, and her grandchildren, play between worktimes.

So characteristic as not to require mention is the fact that Miss Terry cares less than almost any of her countrywomen for dress. The details of her stage costumes are always correct, always accurately and nobly wrought, but for herself and for the average place and time her sartorial motto is "Anything is good enough." Thus her hat and skirts and jackets are not chosen with a view to harmonizing with each other, nor for becomingness to herself. But an admirer has declared, "What matter? For we always look away from the gown to the wearer's bewitching face."

Behind her charming personality there always rises in loyal memories the shade of her manager, and associate, and friend, the late Sir Henry Irving. Bram Stoker says that while he prepared in his dressing room for his last drive to his hotel—a drive, as it proved, with death—he spoke "tenderly of Miss Terry. He talked of her health and her work in the affectionate tone with which he always spoke of and to her."

And Miss Ellen Terry, vibrant with life still, says, with the look in her eyes, which the villagers of Winchelsea saw when they christened her their Lady-o'-Dreams:

"Be in good dramatic company. It was my great fortune to be in such good company."

ADA PATTERSON.

(2) Mrs. Baldwin Sloane; (4) Hamilton Revelle; (5) Mrs. David Belasco; (8) Miss Reina Belasco; (9) Miss Frances Starr; (10) Miss Augusta Belasco; (11) David Belasco; (12) Miss Marie Dressler; (13) Leander Sire; (14) Mrs. Arthur Austin; (19) Robert Hilliard; (25) F. E. McKay; (26) William Furst; (29) Miss Fenton Ross; (30) Acton Davies; (34) Mrs. Jane Conel Klauber; (35) William Elliott; (36) Adolph Klauber; (42) Will J. Dean

BEEFSTEAK SUPPER GIVEN BY DAVID BELASCO AT REISENWEBER'S IN HONOR OF MISS FRANCES STARR, THE GIRL OF THE RANCHO

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MLLE. MARIA GAY AS CARMEN

The London critics have been most enthusiastic over this new Spanish singer, declaring her to be the best Carmen ever seen in England. She is likely to be heard in America this coming season

Maria Gay—the New Carmen

EVERY now and then some heretofore unknown singer bounds into the lyrical arena, equipped at all points for a certain rôle. She—it usually is a woman—seems born for the part. Physique, voice, temperament—all are there. As a rule, her peculiar fitness is first discovered by someone in the German Empire. In that land of music, where, although the mediocre is tolerated, the remarkable is sure to be appreciated, the new star is noted as soon as it shows above the footlight horizon of the local opera house, and is received with uproarious Teutonic enthusiasm. Eventually the singer reaches London. If a Covent Garden audience places the cachet of its approval upon her work then, indeed, she has "arrived."

All London is at present raving over Mlle. Maria Gay, who sang Carmen in the lately closed season of Italian opera. I can testify that she is a most wonderful representative of the passionate cigarette girl. To begin with, her voice has an immense range. The lower register is as grand as the diapason of a church organ, while her upper notes are clear and full as the trill of a lark. In saying this I am merely repeating what I have heard on all sides, both in and out of Covent Garden. This Carmen has all the fire to which we have been accustomed in Calvé, plus more youth, and hence a little more strength of fury. In the portrait of Mlle. Gay, accompanying this article, you see her where, in the second act, she has won her victory over the toreador, Es Camillo. All through his great song *The Toreador* she had been watching him, and now, with one of her castanets above her head, she twirls on her toes and assumes the apotheosis of the Woman above the Man. There is nothing new in this reading of Carmen's great scene; I only refer to it because it is here, more than at any other time in the opera, that we see why Maria Gay is the *great* Carmen.

You may have her in New York next season, as Daniel Mayer, her manager, remarked to me yesterday, with a smile.

"You Americans are always willing to pay for a good thing," he said. "You can have Mlle. Gay, provided your managers over there will pay her salary. It is admitted that such a Carmen had never been seen or heard before since the opera was written. Of course, America will want her. America wants everything that is good in the musical way, as everybody knows."

Who is this Maria Gay?

She was born in Barcelona, of an ancient and noble family. In her veins runs the fiery Castilian blood of a hundred grandees, and her artistic temperament comes to her naturally. Great achievements in the way of all the arts are recorded on the pages of her family traditions. In Maria's early days she studied sculpture. Many of her works in this line are known throughout the Continent. She had already attained distinction as a sculptor before becoming a professional singer. She was singing in her studio one day over her work when Engel, the great impresario, overheard her.

Said Engel: "Why, was that you singing, Maria? You should go to Paris!"

"Very well," responded the girl with a bright smile. "When?"

"Don't lose any time," replied Engel.

To Paris she went, and after fifteen or sixteen lessons in vocalism under a well-known teacher, she called one day on M. Chevillard, of the Lamoureux Concerts, and observed to him calmly:

"M. Chevillard, I am going to sing at one of your concerts!"

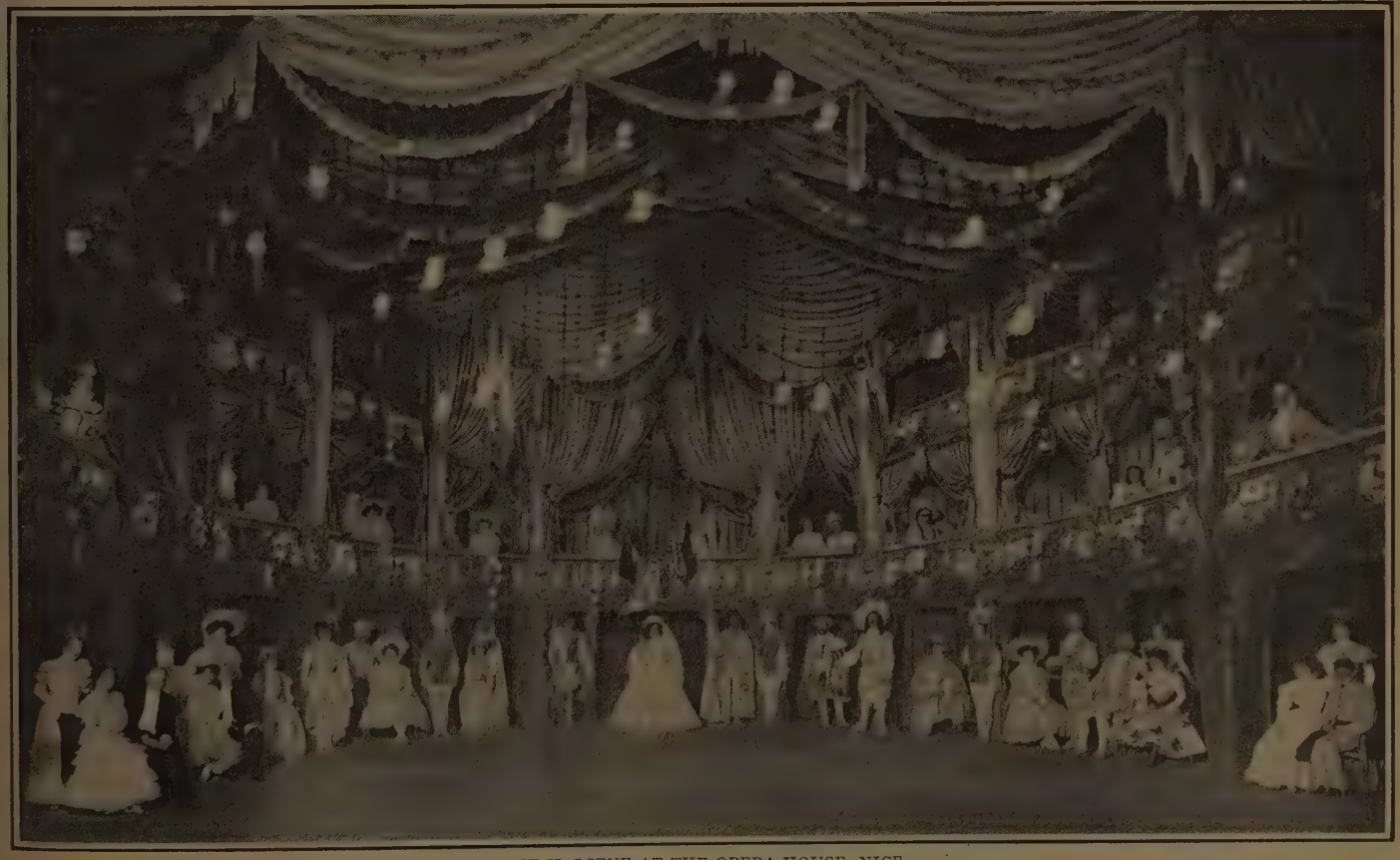
"Indeed!" was the answer. "I've not heard of it."

"Well, I *am* going to sing at your concert," was her confident rejoinder.

And she did, making a tremendous hit, and causing all Paris to demand more of her. She did not remain in Paris then, however. A tour through Europe was arranged for her in conjunc-

Scenes in "The Orchid" at the Herald Square Theatre

SCENE FROM THE FIRST ACT. THE SIX DEBUTANTES AND ENTIRE CHORUS



ACT II, SCENE AT THE OPERA HOUSE, NICE

All the principals, with the exception of Mr. Foy, on the stage. First couple, right, Amelia Stone and Melville Ellis; second couple, Maude Fulton and Wm. Rock; center, Trixie Friganza; first couple, left, Irene Franklin and Alfred Hickman; second couple, Geo. C. Boniface, Jr., and Laura Guerite

tion with Raoul Pugno, the pianist. So successful was this tour that engagements poured in on her, and the young girl was the rage of the whole Continent. That was five years ago. She had sung continuously in concert, when, in March, 1905, she was in Brussels. Talking one day with the manager of the Théâtre de la Monnaie, he suddenly remarked, as he looked into the flashing dark eyes and expressive face of the Spanish girl: "You would make an ideal Carmen. Would you like to play it?"

Full of ambition and love of her art, naturally the girl responded enthusiastically that it would delight her. Her début in this rôle was made at Leipsic, and Nikisch conducted the performance. Her success was electrical. She played Carmen all over the Continent, and everywhere in theatres packed from orchestra to the back row of the gallery she received an ovation. It was not until well into last autumn that she showed Londoners her Carmen at Covent Garden. Her success there was as great as everywhere else, and London is looking forward anxiously to her reappearance as soon as the summer is over. She had been singing in Germany since the 20th of December until the last week or two. At present she is at La Scala, in Milan, and the enormous opera house is thronged with enthusiastic opera-lovers of all nations at every performance.

Mlle. Gay had been heard in London before appearing at Covent Garden, but only in Philharmonic concerts. In course of time, no doubt, the clever girl will be heard in the whole range of première rôles in grand opera, in German and French, as well as Italian. She has only two great parts at present. They are Carmen and Orphée in Mozart's "Orphée aux Enfers."

The new Carmen is only in her twenties, and it is reasonable to suppose has not reached the full extent of her vocal capabilities yet. If she never were to improve on her Carmén it would nevertheless, in the opinion of many conservative London critics, be the most commanding representation of the character since it was conceived by its author generations ago. GEO. C. JENKS.

The Only Woman to Cross Niagara on a Rope

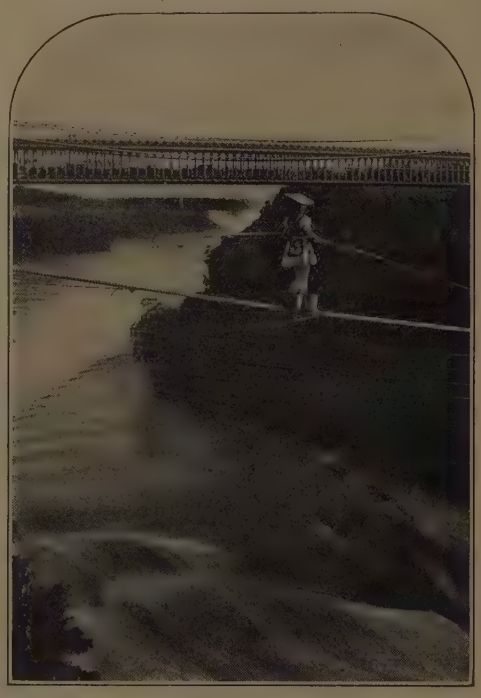
By ALBERT L. PARKES

IN the year of grace, 1859, Mons. Emile Blondin, an ex-member of the famous Ravel Pantomime Troupe, astonished the world by accomplishing what was then an unparalleled feat, in having successfully crossed Niagara Falls on a tight rope stretched on the rocks from shore to shore. This was an exceedingly nervy achievement for a man, yet seventeen years later I secured Signorina Maria Spelterini, who had just arrived from Europe, to duplicate the Blondin adventure with many novel improvements.

Signorina Spelterini was a handsome, stalwart young lady of about twenty-five, who, accompanied by her uncle and myself, early in June, 1876, visited Niagara Falls to reconnoiter the scene of her proposed exploit. It was decided, after surveying the *locale*, that she should give an exhibition of her daring on July 12th, 1876.

To me this venture brimmed with novel experiences, as it differed in details from all other show enterprises in which I had hitherto been concerned. The grounds had to be surrounded with high wooden fences to prevent free-gazers; seats had to be built; the rope 1,300 feet long and three and a quarter inches in diameter, together with guy ropes to brace it taut; arrangements had to be made for cheap railroad excursions from surrounding cities, and extensive advertising had to be done in a little over a month to be properly prepared for business.

Fortunately, after the site was selected, Signorina Spelterini had secured the original rope, which was soon stretched from the abutting shore rocks at a height of one hundred and fifty feet above the seething cataract, and by persistent work everything was ready on time.



SIGNORINA SPELTERINI CROSSING NIAGARA

The morning of July 12th was fair, but about an hour before Signorina Spelterini was to begin her perilous walk it became misty, and a drizzling rain rendered the rope slippery and extremely dangerous, especially at the shore anchorages, from which it descended in semi-circular curves to the level approach to its center, as it was found to be impossible to stretch the rope straight and taut from end to end, owing to its immense weight.

The rain diminished the attendance, which, although numerous, was not large enough to leave much profit over the enormous expenses. In view of this a postponement was discussed, but the daring young woman insisted upon performing her task.

At the appointed hour Signorina Spelterini, modestly attired in tights and bearing a balance pole, emerged from a tent at the American side, and amid tremendous cheering, began her descent of the down-hill curve, picking her way carefully to the center in face of a brisk wind which had just started up. When she reached the center of the rope, immediately above the whirlpool, she laid down on it at full length. Then rising, she proceeded to the Canadian side, making the up-hill ascent of the rope with ease and safety amid salvos of hurrahs.

After a few minutes' repose in her tent the Signorina emerged with a small cooking stove and utensils strapped to her back and began her return trip. On arriving at the center of the rope she sat on it sideways, and unloosening the stove, struck a match and lit its prepared contents. Then she produced two eggs from the pocket of her jacket and proceeded to cook an omelet. That finished, the courageous woman performed several startling gymnastic feats on the rope, until the stove having cooled, she replaced it on her back and resumed her fearful journey to the American side.

Again resting a few minutes in her tent, Spelterini reappeared encased in a bag of thick, coarse material drawn over her head and fastened to her waist and made her way backwards to the Canadian side, amid a deathlike silence, but on reaching her goal in safety, the excitement was intense.

Again resting for a brief time, she reappeared on the rope with her feet concealed in wicker baskets, and again the audience was thrilled into silence while the brave performer traversed the rope in triumph to the American shore.

When we had returned to the hotel the heroine of the tight rope grasped my hand, exclaiming: "Millia Grazie, Signor, Io contento," and then her uncle explained that although little money had been made, the Signorina's ambition to out-Blondin Blondin had been realized, and that the fame of her having crossed Niagara would be a very profitable advertisement for her in Europe.

John Slavin Mabel Hite Gilbert Gregory
SCENE IN "A KNIGHT FOR A DAY," MUSICAL COMEDY PRODUCED BY BERT C. WHITNEY IN CHICAGO

Cleofonte Campanini—the Magician

HOW largely the success of the Manhattan Opera House, the new venture which before the season opened so many wiseacres declared predicated failure, was due to the musical director, Signor Cleofonte Campanini, it would be difficult to state. Certainly a very large share of credit must fall to him. Even those who, prior to the opening, were willing to admit that another opera house might succeed, and that the artists engaged were such that they might possibly save the situation, shook their heads over the probable performances of the orchestra. There were some grounds for their forebodings, since it was known that with the lack of confidence in the ultimate outcome of Mr. Hammerstein's tremendous undertaking orchestral musicians of established position were averse to contracting themselves for a season which might or might not be a lengthy one. A rival impresario, who certainly cannot be accused of sparing innuendoes and sneers in alluding to Mr. Hammerstein and his venture, met the steamer on which Mr. Campanini arrived from Europe last fall. As Signor Campanini left the pier, he called after him: "Good-bye, until after the first rehearsal!"

This remark did but express the opinion of many. But there were more difficulties in the path of the new director than those which might have been expected to arise from a body of musicians unaccustomed to playing together, and some of them at least of indifferent ability. The new theatre was not nearly finished, and as Signor Campanini expressed himself recently: "We had the workmen at our backs all during rehearsals. Many times before the opening," he continued, "I was in despair. I said to my wife that when I left Milan at two minutes' notice, I might better have jumped into the sea than come here. I felt that never, never, could the opening be a success, but—it was!"

This conductor, whom critics have been unanimous in praising, whose ability to hold together a new orchestra, a new chorus, and solo artists, to present an ensemble the finest heard in this city in many years, through an extensive repertoire that is little short of marvelous, became an orchestral director by chance. Perhaps it would be more accurate to say that he became one at an early age by chance, since such ability would undoubtedly have brought him into the line of work in which he was sure to win distinction sooner or later, however the beginning of his career might have been postponed.

Cleofonte Campanini is a native of Parma, and his musical education as a violinist was pursued at the Conservatory of Music of his native city, one of the three government conservatories of Italy, the other two being at Milan and Naples, respectively. His ability as a violinist must have been considerable, since at the age of nineteen he was engaged as concertmeister for the orchestra of an operatic season in Ravenna, that old-world city of crumbling sixth-century churches and Byzantine mosaics, which yet is sufficiently modern to have its regular opera season.

The very day of the opening of the theatre the musical director was taken ill.

"I had a feeling that I could conduct that performance," said Campanini, "and went to the management and volunteered. They were not disposed to consider me seriously at all, and ridiculed the idea of a mere boy like me attempting such a thing. But I persisted,

From the *Tatler*
ADELINA PATTI'S PRIVATE THEATRE AT CRAIG-Y-NOS CASTLE

White

MARION BARNEY
Playing in the stock company at Lawrence, Mass.

I could not quite say why, but I felt sure that I could succeed if they would give me the chance. Finally, in desperation, and because there was no one else, they consented to give me a trial. I accordingly made my début as a conductor that evening, the opera being "Roberto il Diavolo." The audience gave me an ovation, probably because I looked so young," the conductor added, "and that evening determined my career. I felt that I must be a conductor. At the close of the season I talked it over very thoroughly with my brother, who was, you know, a great tenor. [It is needless to remind Americans of Italo Campanini, a favorite tenor with our public, and whose untimely death was much deplored in this country.] He finally decided that I should continue my musical studies with that object in view, and I accordingly did so. After accomplishing the military service required in Italy, I appeared as a full-fledged conductor in my native city of Parma, and the first opera that I directed was 'Carmen.'"

It will be remembered that upon the first performance of "Carmen" at the Manhattan, critics spoke of the wonderful shading, the manner in which every phrase was brought out and received its full musical value. That the Parma audiences were appreciative of their young conductor means more than may appear on the surface, for although Parma is a city of but some 50,000 inhabitants, it is the most critical musical public in Italy.

After Parma, engagements for Signor Campanini were plenty. In 1888 he directed the orchestra of the company with which his brother was *primo tenore*, and which gave a short season of opera in this city under the direction of Mapleson at the Academy of Music. The prima donna of the company was Mme. Eva Tetrazzini, to whom Signor Campanini had been married a few months before, and who accompanied him here this winter. Although she sang at some performances in Paris with great success a year or so ago, Mme. Campanini seldom appears in public now, and her husband admits that he discourages her appearances because of the extreme nervousness from which he suffers all the time that she is on the stage. And although appearing the calmest of men, with none of the wild brandishing of arms supposed in many conductors to indicate excitability, Campanini declares that he is terribly nervous during the entire performance each time that he conducts. He is simple and affable in manner, with a face which can be humorous as well as forceful and intense.

His departure from Milan, where he was director of "La Scala" last year, probably the most coveted position of the kind in Italy, is characteristic, indicating as it does his determination to insure performances of the highest degree of finish and smoothness possible, and his unwillingness to spare himself and others in the attainment of this by rehearsing.

The orchestra of "La Scala" had formed a union, and had decreed that no rehearsal should last for more than three hours. Soon after this decision, Campanini was conducting a rehearsal of an important work. The time limit was reached and "one of these professors," as he alluded to him, came up to the director and requested him to stop the rehearsal, although it was not nearly finished.

"I threw down my baton, took my hat, rushed to the railway station, and caught an express train for Parma," said Campanini simply. "Then I wrote my resignation to the directorate—in Milan this is composed of a body of men, not a single manager—and two weeks later I signed my contract to come to America. I have found my work here very sympathetic. The members of the orchestra are most responsive to my ideas, and I think I have won their liking. [He might have said much more than this, for he is held in the greatest esteem and warmly admired by orchestra, chorus, stage band, and, in fact, all those connected with the opera house.] The chorus is a surprise to me. A most superior school for chorus could be established in this city. The voices of the American women are remarkably good, and that is not all. They do not sing like chorus singers, but like young artists. They try to adapt their appearance and expression to suit each different opera in which they sing. The acoustics of the theatre, too, are perfect. I am glad to return next season."

Signor Campanini has signed a three-years' contract with Mr. Hammerstein. He goes from here to Covent Garden, London, for the operatic season there, then to his home in Parma, and for a brief vacation to Salso Maggiore. He hopes during the short resting time at his disposal to have some good hunting, which sport is a great favorite with him. E. L.

These sayings by Henrik Ibsen:

"When liberal-minded men wish to elevate the social position of women, they consult first of all public opinion, that is to say men. It is as though one should ask wolves if they think protective measures in favor of sheep are necessary."

"Our best thoughts are conceived by our worst riff-raff."

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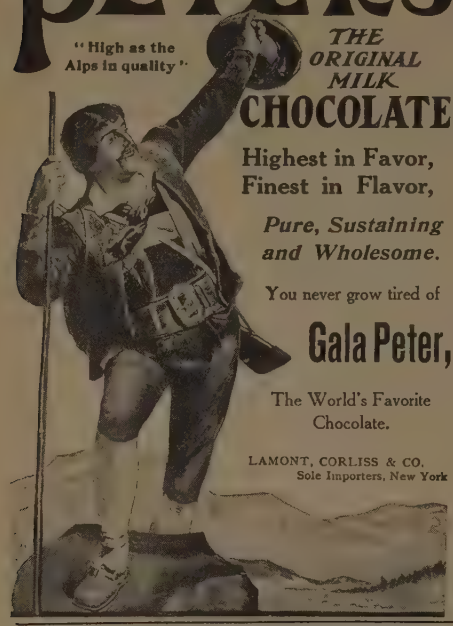

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Shakespearian Cryptograms

(*Continued from page 153*)

S A E H R
B A Y E | E P
R T F A | X A
R A W A R

To a layman of simple mental processes this may seem extremely puzzling, but Mr. Black said it was as clear as crystal, and Mr. Clarke said so, too. Follow him:

"Above and to the right of the line I have drawn are the letters forming the word 'Shakespeare,' spelled this time with an X. The thirteen letters below and to the left form suggestive parts of five other words, 'Fra Ba wrt ear ay,' which, being completed, reads: 'Francis Bacon wrote Shakespeare's Plays.' Whilst the letters are arranged promiscuously, it will be seen that there is a certain order followed, beginning at the bottom left-hand corner and ending in the upper right-hand corner. This seems to indicate that the word 'Shaxpeare' is to be read last, and is intended as a signature."

Mr. Clarke not only heartily indorsed this interpretation, but expanded with his subject and evolved a whole chapter of information to prove that among other esoteric facts locked up in the stone the inscription tells us that "Bacon will narrate all Shakespeare here"; also that "Bacon raised deceased William"!

Thus is the existence of the cryptogram well established, and Baconians firmly believe that Shakespeare was a literary impostor and Bacon the rightful author of his works.

But let us apply the formula to some purpose ourselves. Take, for example, the cadre derived by Black from the Shakespeare epitaph above, using the letters as arranged by the discoverer, but beginning—not with the letters of the left-hand corner of the lower line, but with the first letter of the first line, as all who are not Chinese or Hebrews should, and we get a reading quite different from that above:

"Shaxpear Writ All Ye Works of Francis Bacon!"

By the same method employed by Black, the letters are reduced to this skeleton form of a sentence: "Shaxpear wrt a ye R Fr Ba." All that is necessary to make sense, is to supply a number of letters to complete "the suggestive parts" of the seven words, as Mr. Black does in his solution. The letter R stands for "works," but no one can read the line without recognizing the right word from the context. Besides, it could be made still plainer by repeating the W in "writ" before R, if it were necessary. This argument is perfectly valid, from its great vogue among Baconian cryptogrammists.

Applying the same formula to Ben Jonson's "Address to the Reader," which resulted in the astonishing disclosure of the sentence, "Francis Saint Albans his Booke," we get another result, far less pregnant with surprise to Shakespearians than the above.

Begin with the first S in the line: "This Figure that thou here seest put," and without turning back, continue to spell until you have spelled out the true solution:

"SHAKESPEARE WROTE FRANCIS BACON'S WORKS."

Queens
Princesses
Titled Women
The most celebrated
Artists of the world
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CORSETS
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LONDON: 33 New Bond Street
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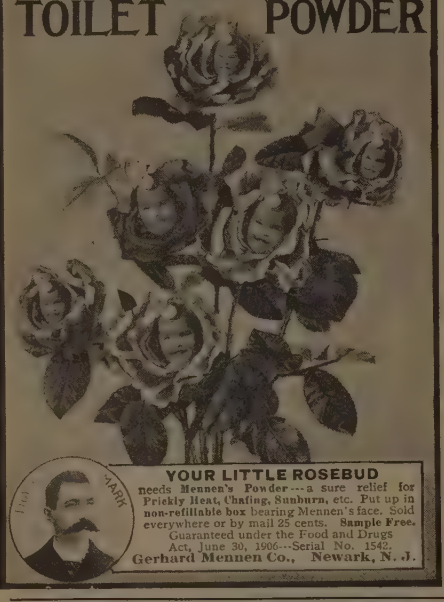

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"My physician told me I must not eat any heavy or strong food and ordered a diet, giving me some medicine. I followed directions carefully, but kept on using coffee and did not get any better. Last winter my husband, who was away on business, had Postum Food Coffee served to him in the family where he boarded.

"He liked it so well that when he came home he brought some with him. We began using it and I found it most excellent. While I drank it my stomach never bothered me in the least, and I got over my nervous troubles. When the Postum was all gone we returned to coffee, then my stomach began to hurt me as before and the nervous conditions came on again.

"That showed me exactly what was the cause of the whole trouble, so I quit drinking coffee altogether and kept on using Postum. The old troubles left again, and I have never had any trouble since." "There's a Reason." Read "The Road to Wellville" in pkgs.

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Mothers!!
Mothers!!!

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Stage History of Famous Plays

(Continued from page 161)

The imputation of jealousy was the last straw. eman appealed to Goldsmith, in whose hands ted the power to put an end to such ridicule, d whose tender generosity came forward to ress publicly his gratitude to the manager. here were those who begrudged the poor hor this favor. Horace Walpole, against whose her Goldsmith had uttered some stinging rd, was among the first to show his spleen. wrote, "It is not the subject I condemn, ugh very vulgar; but the execution. The ft tends to no moral, to no edification of any d. . . . It is set up in opposition to senti- ntal comedy, and is as bad as the worst of m." Then came "Tom Tickle," who, beneath disguise, was discovered to be one Kendrick, disappointed dramatist. His critical slander re- ted in Goldsmith's hastening to the office of London *Packet*, and giving the publisher a bbing which cost poor Goldy a cool fifty nds.

Thus we reach the end of the beginning. It uld be pleasant to linger over the Miss Hard- tle of Elizabeth Farren (1777), and the Tony mpkin, played by Charles Lamb's Liston at a er time, but space will not permit.

Crossing the ocean, America was not so very behind in a first production of "She Stoops to nquer," which occurred at the John Street eatre in New York, on August 2, 1773. Henry s Young Marlow; Hallam, Tony Lumpkin; odman and Mrs. Morris, Mr. and Mrs. Hard- tle; Miss Storer, Miss Neville; while Miss llam was the Miss Hardcastle. When men- n is made of this Hallam company, we recol- t how vividly these actors are depicted in John ten Cooke's novel, "Virginia Comedians." The y would probably have achieved a "run," if ders had not soon been issued to close all aces of amusement until after the Revolution. The comedy cannot vie in frequency of per- rmances with "The School for Scandal," how- er much it may have been given. On January , 1792, Mrs. Henry was the Miss Hardcastle. hen the New York Theatre was under the age management of the eccentric Simpson, a ight performance was noted on September 10, 0. Like all good comedies, this one com- anded excellent casts, one on the evening of ly 6, 1826, when Blake was Young Marlow, d Mr. and Mrs. Fisher, the Hardcastles. This as four years after the time when Charles Kem- e, Fawcet, and Liston played in the piece at ovent Garden. Of the old casts, Barton and olland were always accounted superior Tonys, well as Walcot and John T. Raymond.

The name of Jefferson filled the rôle of Dig- ry on one play bill of the Arch Street Theatre, Philadelphia. Later, when the New York ational fell into the hands of the elder Wallack, was playing Tony in 1859.

Whether it be the cast of 1866, when Mary annon was Miss Hardcastle; Madelaine Hen- ques, Miss Neville; Mrs. Vernon, Miss Hardcas- ; and John Gilbert, her faithful mate; whether be the cast of 1907 when W. H. Crane, Ellis ffreys, and Margaret Dale are creating favora- e impression, the play is ever the same. We e entitled to our preferences. Some old play- ers may remember Mrs. Hoey's Miss Hard- stle (1861) and that of Fanny Davenport 874); but Mrs. Brown-Potter (1889), Mrs. uart Robson (1893), Miss Marlowe (1896) and ary Shaw, who gave a curious performance of e rôle one time in the vestry of a Unitarian urch, have found the possibilities not yet ex- austed. Edith Wynne Matthison (1904) and leanor Robson (1905) are more recent Kates. he fact that George Holland was so inimitable Tony has not kept the zest out of the part for ch actors as Stuart Robson (1893), Ben Greet 904) and Sidney Drew (1905). So might we aim liveliness for all the Young Marlow's from ester Wallack (1861) to Walter Hale (1907), inting along the way to such actors as Bellew, antell, and John Mason.

"She Stoops to Conquer" was presented in ngland by Sir Charles Wyndham during 1890; was cut from five to three acts and the text efined" in a way sanctioned by Jefferson in his ob Acres, and by Daly in all of his productions; s A. B. Walkly naively put it, "All the spades come agricultural implements, 'lie' becomes ib,' etc." Many writers have tried to cry down he flagrant impossibilities in Goldsmith's plot; enying the characters humanity, they would ven deny the play its class name, declaring it be but a farce. Max Beerbohm was the latest sneer when Cyril Maude and Miss Winifred mery during January, 1900, risked a revival.

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Mr. Brieux's New Play

The Paris correspondent of the *New York Times* gives this account of the plot of "La Française" (the Frenchwoman), M. Brieux's new play, which was produced at the Odéon recently with great success:

"Brieux considers Americans among the worst offenders in the matter of believing Frenchwomen to be as black as they are painted in yellow-backed novels and boulevard comedies, and consequently he puts an American, Bartlett by name, through the process of having his eyes opened to the real character and virtue of the wives and maidens of this country.

"All of Bartlett's previous knowledge on this subject had been gained from miscellaneous reading, common gossip and a trip to Paris, where, outside of the Grand Hotel, he met a well-dressed young man who volunteered his services in introducing the American visitor to certain so-called ladies of the great world. Bartlett meets at Trouville the young, pretty and rather coquettish Madame Marthe Gontier, whose husband has business dealings with the American. Bartlett misunderstands Marthe's manner toward him, scents an adventure and kisses her. She repels him with such sincere indignation that he is dumbfounded. But at last the scales fall from his eyes and he sees that there are in France wives who love their husbands and remain true to them through good and evil report.

"The subsidiary plot gives M. Brieux an opportunity of teaching a lesson in regard to the bringing up of the French girl. He would like her to have greater liberty and opportunities, like American girls, and grow up as comrades of the youth of the other sex. He points out the danger of the system under which every French girl must have a dowry, and which makes marriage a business transaction. He is a warm partisan of love matches, and he draws a comparison between New York girls, who have a keen sense of the necessities of modern life, and French girls, who 'remain deliciously attached to sentiments which charmed their feminine ancestors.'

"The picture of French domestic life Brieux presents is very different from that usually set before the eyes of readers of the literature in vogue. As one of the characters in the play says: 'Our novelists and playwrights seem insensible to the charms of peaceful domesticity. They portray exceptional beings of unbridled passions and insatiable temperament. They appear not to see the quiet happiness of the majority of the people. They are like doctors attracted by abnormal cases, and forget there are in this country millions of sane, healthy, honorable people.'"

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None Purer Than Great Bear.

The Training of the Portable

Many a first-class actor and actress has been trained in a booth or portable theatre, although they do not generally like to admit the fact.—*Yorkshire Herald.*

Insurance Legislation

Former U. S. Senator John F. Dryden has returned to Newark fully recovered from the illness which prompted him to withdraw from the senatorial contest, and has actively resumed business relations. When asked recently for an expression of opinion as to the effect of radical insurance legislation enacted by the different states during the past few months, Senator Dryden said:

"There has been much new legislation upon the subject of life insurance and many important measures have been passed, while many others are still pending. While it is too early to forecast the future effect of the new laws, The Prudential may be relied upon to meet the situation in a spirit of the utmost fairness. Not only has the company always done what it was legally required to do, but it has gone far beyond the mere letter of the law, and in the most liberal spirit has extended to the policyholders the privileges and advantages of one concession after another. In other words, the company has always tried to do more than the law required, and it may be relied upon to continue so to do. In its final analysis statute requirements at the best are a declaration of a broad and general principle of administration, and in the execution of details a successful company must necessarily be governed by a higher law than a statute—a moral obligation which calls for the most liberal treatment of the insured, compatible with safety.

"In pursuance of this policy it has been my pleasure to sign to-day an order in conformity with a resolution passed by the Board of Directors of The Prudential Insurance Company granting concessions this year to industrial policyholders in The Prudential, who have attained the age of 75 years, which will result in relieving holders of a great many thousands of policies from the payment of any further premiums, costing the company over $750,000, and a continuance of this policy during the next ten years, it is estimated, over three and one-quarter millions of dollars. These concessions, I understand, will affect proportionately more policies than a similar change in any other industrial insurance company. Other voluntary concessions in the form of increased benefits, cash and mortuary dividends, more liberal paid-up policies, etc., not called for by law or contract, have been made, aggregating over eight million dollars, and this large amount will be necessarily greatly added to in the future."

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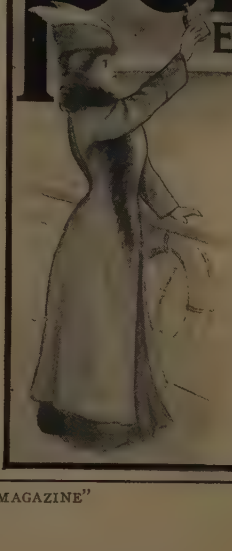

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Alfred Sutro's New Play

When Alfred Sutro, author of "The Walls of icho," was last in this country, the English matist announced his intention to take one of multi-millionaires as the subject of his next v. He has kept his word, apparently, for his piece "John Glayde's Honor," produced re- ly in London with considerable success, has American millionaire as its leading character. milton Fyfe gives this account of the play in London *World:*

ohn Glayde, the American iron king, has n a leading place among the world's financiers he early age of forty by sheer force of will and centrated energy. Naturally, he has had little e to devote to anything else—even to his wife, ugh she is always at the back of his mind, and ugh, after twelve years of marriage he loves with all the strength that is left over from business concerns. When he unexpectedly ns up at her flat in Paris, he reminds his wife t it is nearly seven months since they were ether.

Muriel—Really? But then we never see much each other, do we?

ohn—I accept the reproach meekly. Your siness men over here, I suppose, Mr. Colling- m, go out in the morning somewhere about 10, l return home in time for dinner, and spend evening happily with their families?

Collingham (smiling)—More or less.

John—Well, with us, you see, there's no such ng as regular office hours. We work all the e. In England a rich man's ambition is to be- me a peer, mix with county families, and for- that he was ever connected with trade. In erica we want power, and then more power— thing becomes a habit; we go on because we ast.

But while Glayde has gained the whole world, as much as he wants of it, in the way of busi- s, he has lost the love of his wife. Neglected, owed to go her own way, treated as a creature o could be satisfied with "diamonds, horses, otor cars," Muriel Glayde has fallen in with ways of the fast, Bohemian, Anglo-American in Paris and taken a lover, one Trevor Lerode, ood-looking portrait painter. It is a rumor of ndal that has brought Glayde across the Atlan- . He is determined first to find out how mat- s stand, and then to put them right by turning er a new leaf and devoting himself less to busi- ss, more to Mrs. Glayde.

The series of scenes in which the situation adually becomes clear is worked out very skill- ly indeed. Never for a moment does the inter- flag. Now John seems to be satisfied that all well. Now some fresh doubt arises, some new ce of evidence turns up, and he is forced ainst his will to face a hideous possibility. So seesaw goes on, but all the time the catas- phe is drawing nearer, the atmosphere darken- , the suspense becoming more acute.

When at last the truth is plain to him, when uriel has avowed her passion for Lerode, when has surprised their final preparations for leav- Paris together, he realizes the hopelessness his efforts to win her back. It seems to be rne in upon him that his power is vain where woman is concerned. He bids Lerode take her nd help her to lie and betray no more." The vers are left with heavy hearts, averted eyes, eeks pale with shame. One feels that this hor- le moment will live in their memories and ison their gladdest hours.

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How to Study Macbeth

To get through a part like Macbeth, which car- s the whole play on its shoulders, requires, in dition to high talent, a larger portion of physi- l energy than falls to the lot of most men; and me celebrated actors have shown good sense by ing previously, not in their study to hunt for w readings and practice new faces, but to the nely parts of Scotland, to drink at once health d inspiration in its clear, cold air, to receive the adow of the stern mountains upon their souls, d to submit to some feelings of gallant en- usiasm caught from the dimly visible scenes. his is the true school of the fine arts. The ar- t, whether poet, painter or actor, devoted to e service of Nature, must first worship in her mple if he would be successful in the perform- ce of her rites.—*General Anzeiger.*

Noxious Applause

The noxious applause is that persistently kept by a minority or small part of an audience r no other reason than to vent enthusiasm or to press approval. In some cases, it would even em that certain individuals in an audience are ying to get full value for their money by in- sting on every possible moment of entertain- ent.—*Life.*

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It is an **absolute protection** for men, women and children from **sunburn, freckles and tan;** excellent for men's use after shaving.

Kosmeo cleanses the pores thoroughly and promotes a healthy circulation, thus removing the cause of pimples and blackheads. It makes the flesh firm and the skin smooth and clear, free from wrinkles and glowing with health.

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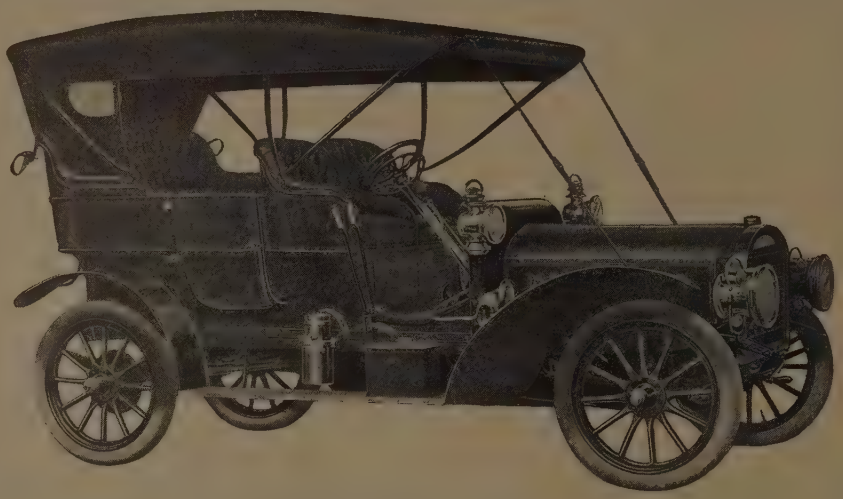

To Managers Of Theatres

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Kindergarten for Future Playgoers

(Continued from page 156.)

tall and forbidding tenements of the neighborhood. In addition to the richness of the costumes and the attractiveness of the scenery and the beauty of the successive pictures presented it taught the lesson of the majesty, the simplicity and the nobility of nature. It was probably the first play of Shakespeare's that had been presented in English on the East Side by east siders given in strict conformity with the very best traditions of the English stage. It marked a era in a way, for it was the inauguration of the first English theatre, south of 14th street and east of the Bowery, which aimed at the presentation of English plays and English plays alone of the very highest character. It was the first protest against the cheap and vulgar melodrama by which other theatres strung along the East Side were attracting the youth of the vicinity. The presentation of "The Tempest" awakened the people to the existence of such a play. Almost a thousand copies of the book were sold during the performance, and "The Tempest" really created a tempest in the neighborhood, for it was talked about and discussed in every aspect. Said one little girl, "I always remember 'The Tempest' with great pleasure because all the people in the neighborhood know about it—that is, the educated ones do, and those that isn't educated I tell them about it." This remark, made to the manager of the entertainments, revealed the great possibilities of this undertaking, for here was the missing link, as it were, between the parent and the children. It meant that the ideas which were impressed upon the children through the plays could be transmitted to the parent, and that these ideals might permeate the whole family life. "The Tempest" preached love and nobility of character; it preached toleration and other elements the lack of which are destroying the understanding between the parents and the children of the East Side.

William de Mille's "Forest Ring" succeeded "The Tempest." It humanized the world and was the forerunner of the sentiment found so appealing in Barrie's "Peter Pan." In "The Forest Ring" the situation is saved by the finding of a girl who really believes in fairies and through whose instrumentality a human life is spared. This play, with its fine and delicate sentiment, was a lesson to every child who saw it. "Ingomar," the next play presented, gripped the attention of the audience for many reasons. It was superbly mounted, and its atmosphere was different from anything that the people had ever before seen or heard. It taught the lesson of the evolution of a brute love into an ideal affection. It set forth that love must be something more than mere barbaric passion to appeal to the truly ideal and refined woman.

That "As You Like It" should have been put in the repertoire of the Children's Theatre was natural. Its scenery, beautifully made and painted, and its simple, yet attractive, costumes, its poetry and its sweet, wholesome love story all combined to make fitting appeal. "As You Like It" was read and studied throughout the whole section of the city in settlements, in schools and in classes, and many who saw it frequently thus learned to know the play and to catch its deepest and most hidden meaning. Those who had seen "The Tempest" and "As You Like It" went deeper and deeper into the study of Shakespeare, so that these two dramas may be said to have introduced the English classic poet to the children of the East Side.

"The Little Princess" marked a new development in the Children's Theatre. The plays previously given, with the possible exception of "The Forest Ring," appealed more to the youth

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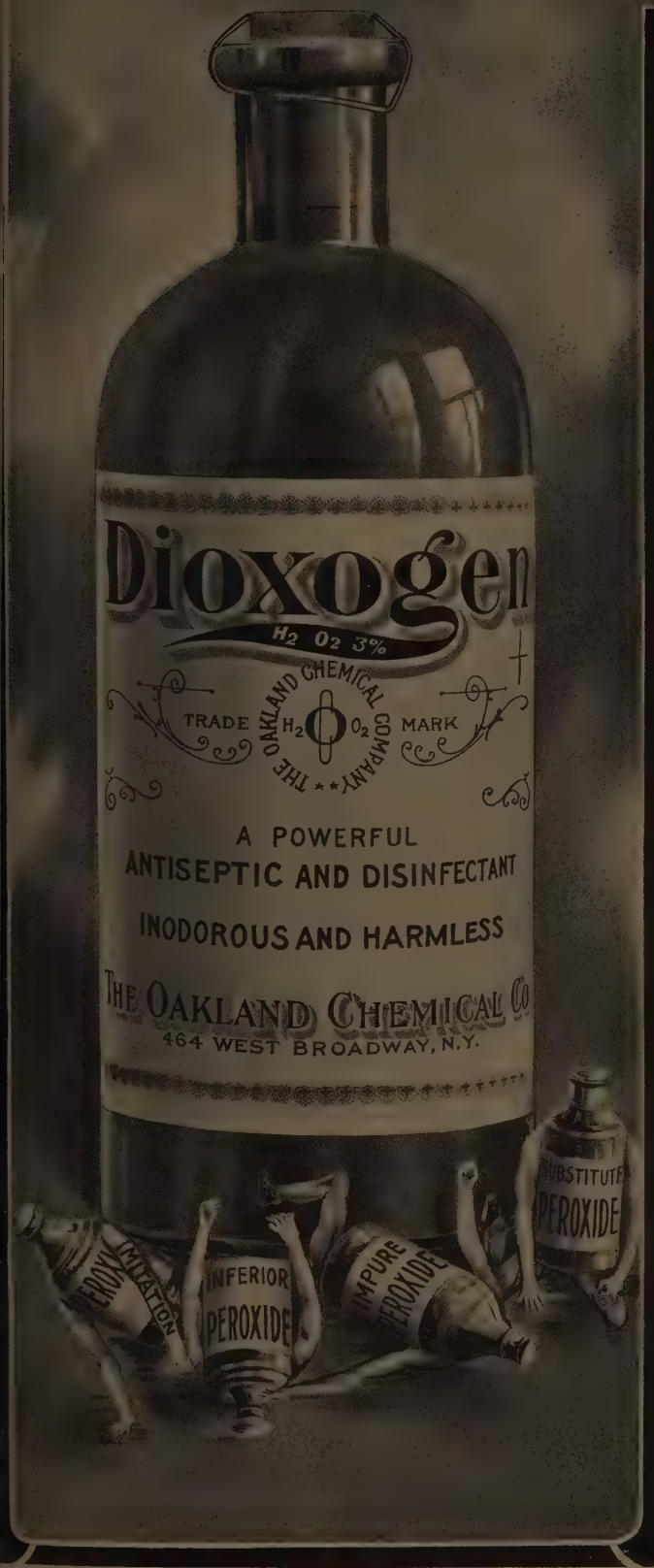

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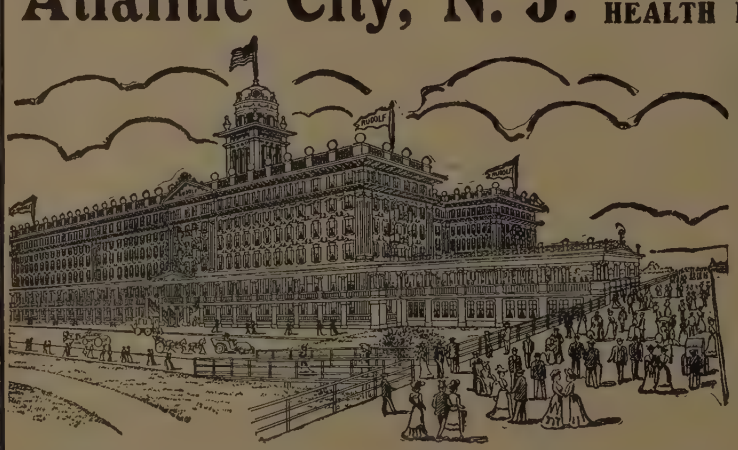

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CHARLES R. MYERS, Owner and Proprietor, Atlantic City, N. J.

of the East Side than to the child ranging fro eight to fifteen years, and it was this latter cla especially that the Children's Theatre wished serve. Its success was instantaneous and las ing. It ran for two successive seasons, and onl was withdrawn to make way for other play The play had been produced with great succe by a well-known actress at one of the Broadw theatres. But how stiff and cold and formal w that success compared to the impression it ma upon the child life on the East Side. The chi dren never seemed to tire of this story of t transformation of the princess into the paup and the delightful change again from the paup into the princess; and invariably did they e press their disapproval of the harsh school mi tress, to whom the little princess was everythin while in prosperity and nothing while in poverty It spelled hope for them, and meant that th tenement house apartment in which each of the lived could after all be made to seem like palace, just as the garret had been to the litt princess when she "pretended" her party.

However one may feel towards the problem of the East Side, there can hardly be any que tion that the only brave and courageous attitud to urge upon those who must live there is the d termination to overcome by high ideal and nob deed the conditions which seem to weaken cha acter and lessen the joy of life. "The Litt Princess" preached that attitude. It was lit food to the children. In fact, the United H brew Charities was often asked to procure tic ets for children who were more in need of foo or raiment than of a play, but to whom the pla meant as much and more than did those materi necessities of life. "Little Lord Fauntleroy" w the next production. The rights to this as in th case of "The Little Princess" had been give by the author, Mrs. Frances Hodgson Burnet who herself had the great pleasure of seeing he plays produced in this theatre, and who e pressed herself as delighted and astonished the performance. Fauntleroy was particular appealing to the children. It was put on la year and is running throughout this season never failing audiences.

After the production of these plays the su cess of the Children's Theatre was beyond a question. The promoters and the friends of th movement felt that it was time that instead choosing plays, plays especially adapted to th needs of the theatre and its neighborhood shoul be written. To this end Miss Marguerite Me ington, the author of "Captain Letterblair adapted the German fairy tale of Schneewittche and made practically a new play, which was pu on at the Alliance last winter. "Snow-white was the most ambitious scenic thing that th Children's Theatre had attempted. It offered beautiful story, rich in sentiment, and affordi an opportunity for costuming and scenery which the Children's Theatre did not fail to tak advantage. It is just as if the people were rea and they ain't that on the Bowery.

The mere presentation of these plays is no the chief end. The question is, how are the produced? Any group of young men and wome can get together and by learning the lines an procuring the proper scenery give a productio of any play that was ever written. The an nouncement that amateurs will perform general evokes a sneer, and it at once conjures up thos moments when we were inveigled into attendin performances in which a buxom lady took th part of the heroine and the least coquettish o all our friends played the part of the soubrett We have all sat through those hours, and th readers of this article probably imagine that th Children's Theatre merely means just such wor Nothing could be further from the mark. I connection with the Children's Theatre there maintained what might be called a school preparation, a speech and action class. All wh take part in productions are trained for month and months, and finally, when a play is produce it is the result of hard labor, careful study, a siduous attention to duty and striking self-sacri fice on the part of everybody concerned. No of those who take part in the work is paid. Eac applicant for a rôle must first be passed up by the general coach and class director, Mi Emma Sheridan Fry, herself an actress, produc and teacher of wide experience, and Jacob Her ger, the stage director, and must be approved b the general manager of the Children's Theatr The one upon whom the whole burden of th work has fallen, who primarily planned an formulated the scheme, is Miss A. Minnie Her who is the fount and source of the inspiratio that has gone out to all those interested. Th applicants for parts in any single play are forme into a class and for months the play is studie and examined in its every feature and deta Mrs. Fry not only points out its dramatic el ments, but encourages the discussion of the pro lems involved. Dramatic and artistic develo ment is always subordinated to the training

aracter and the inculcation of moral ideals. Af- a play has been studied in general, readings the various parts are begun, and finally the ss itself votes as to who is most fitted for each ticular part. This self-government displays character of the work which has been done the players themselves (who, by the way, are nost all young men and women of the neigh- hood, sons and daughters of immigrant par- s), who earn their living in the day time as nographers, clerks, seamstresses, etc. After the ts have been assigned come regular rehearsals l month after month of careful training. This ining means much to the young men and men, who learn through it English speech and ysical control, and who have been transformed m awkwardness to grace, from gaucherie to e bearing.

Every play has several casts, so that as many possible may take advantage of the oppor- ities afforded, and responsibilities of frequent formance weigh unduly on no one. Almost persons take part in some capacity or other. us by the close of the year, when three plays ve been produced, 300 children, young men and ung women have come under the direct dis- line of the work, not to speak of the 50,000 ple who in the course of the season have de- ed pleasure and profit as spectators.

Not only is the acting done by these young n and women, but they attend to every detail stage shifting and stage management. Each y has its complete staff.

The Children's Theatre will grow. In its very ture it is not a local institution or a mere ad- nct of settlement work. It should reach chil- en of all classes and conditions. Through it e future educational drama may be shaped.

Horrors of the Grand Guignol

The Paris Grand Guignol, one of Montmartre's tle more or less select theatres, writes a Paris rrespondent of the *Herald*, makes a specialty of nsational plays, which are frequently of a horror pe. Some time ago this theatre produced a play, e principal realistic feature of which referred to e Chicago packing house scandals.

A man who had lost an arm in a street car cident was dining with friends who served nned goods from Chicago. He made the dis- very of a gold ring which he had worn on the nd of the arm cut off in the accident.

The Grand Guignol's latest horror is "La Petite laison d'Auteuil." An old baron is always look- g for a new sensation. The scene is laid in the tite maison of Emma Fodon, at Auteuil. The aron amuses himself by thrusting pins in mma's arm.

His satisfaction is suddenly increased by learn- g that a man had been murdered in the om a few years previously. The principal was ustave, now in prison. Emma was an accom- ice, but was released on lack of proof. The aron, supremely happy in these surroundings, rsuaded Emma by the aid of money to rehearse e crime, he (the Baron) playing the rôle of ctim.

The Baron is tied in a chair in the same manner the real victim, whose throat was cut. In the idst of the rehearsal the handsome Henri, who the meantime has replaced Gustave in Emma's ffections, appears on the scene. Emma retires. Henri says he also loves suffering and proceeds inflict real cruelty on the Baron.

He thrusts a lighted cigarette in the Baron's ye, heats irons and prepares to burn the Baron's et, meantime slashing the Baron's face with a nife. The Baron shrieks and Emma returns the riek.

The audience shrieks and cries "Enough!" Vomen faint, and there is a general real commo- on, which furnishes good advertising. As a re- ult, if you want a ticket for the Grand Guignol ou must buy it a long time in advance. The play by Lignereux and Scheffer, who are receiving ongratulations for their successful theatrical orror.

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A man who couldn't shave himself with any safety razor he could buy, invented the RAZAC—the new Ready Razor. Nothing to it but shave. He developed a new principle in holder and blade adjustment, but in the blade itself, he kept to the idea of a rigid piece of Swedish steel, as in the old horn handled "Worstenholm," handed down by his grandfather, because that is the only way to get a perfect shaving edge.

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New York's Summer Resorts

Now that the warm weather is approaching, the open-air resorts and roof gardens cater to the amusement-seeking public.

Luna Park opened its season on May 11th. A number of new attractions have been provided, including "The Trip to the Moon," "The Mountain Torrent," "Moving-Picture Theatre," "The Parisian Café," "The Dragon's Gorge," "Mollycoddle," "Days of '49," "Kansas Cyclone," "Marino," "Laughing Gallery," "Scenic Railway," "The Shutes," "The Great Shipwreck," "The Tickler," "The Red Mill," "Autodrome," "Niagara Falls by Wire," "Night and Morning," "Helter-Skelter," "The Brownie Theatre," "Japanese Garden," "The Free Circus," "The Musical Flower Garden," etc. Perhaps the most novel and attractive feature is "Night and Morning," a complete journey through Heaven and Hell. This attraction represents an investment of $60,000. "The Days of '49" presents all the features ever read in dime novels. The scene shows in perspective a realistic, scenic view of the California Mountains. The action depicts the robbery of the treasure-coach and the precipitation of the horses and passengers into a ravine, a depth of 1,000 feet. "The Kansas Cyclone" shows a village before and after the catastrophe, following in a general way the "Johnstown Flood." "The Great Shipwreck" is another wonderful and alluring attraction. "The Mollycoddle" is a new illusion. The central part is a boat which will hold twenty-five people, so arranged by a contrivance of a triangle of mirrors that the people in the boat will think that they are continually going to collide with a million other boats. Luna Park embraces thirty-eight acres, employs upwards of 2,000 people, and is illuminated by 600,000 electric bulbs. Several architectural alterations have been made. The colonnades along the lagoon have been made much larger, and the promenades amplified, giving the park the more needed space in the "Court of Luna."

The improvements at Dreamland this year are said to have cost over $1,500,000. The tower stands out against the skyline, a great wall of white and green. Below the tower is the sylvan retreat, which is called the "Tropics," because of its Bermudean similarity. Above the garden swing the airships.

Toward the ocean is the "Shoot the Chutes" and the lagoon with its Hippodrome Circus Ring. Fronting the promenades are the new buildings where the new productions can be seen. The allegorical figure of Creation spreads above the Surf avenue entrance. Immediately inside is the production, which is enlarged by the additional masterpiece, "The Awakening." Then seven heads with lifelike expressions beckon to the visitor to enter the building, where the septet of illusions, allegorical of the days of the week, are gathered under the name of the "Arabian Nights Up to Date." Further along is the "Bay of Naples" and the snow-covered Switzerland ride. In vivid contrast, towers the Yellowstone Mountain, more than a hundred feet above sea level. Motor cars whirl about the heights, which are produced in all their natural realism. The Panodrome is another feature of the Yellowstone ride.

The Ozark shooting grounds, where the hunter finds his game among the trees and underbrush, is another one of the scores of exhibits on the East Promenade. Passing the bathing pavilion, the Dreamland visitor crosses the lagoon bridge to the West Promenade, where the Oriental exhibition covers ten acres of amusement ground. The Wall of Babylon, the vast "Feast of Belshazzar and Destruction of Babylon" spectacle, the Hanging Gardens of Babylon, Herod's Temple, and a score of other attractions are within the "Orient." Alongside, equally great, is "The End of the World," and then "Hell Gate." Another production of the East is shown under the title of "Pharaoh's Daughter."

The Frank C. Bostock trained wild animal show, with its new features, and the mammoth steel pier, completes the thirty-nine premier attractions.

A New Kind of Cleanliness

Past generations have been regaled with the importance of "soap and water" cleanliness. The present generation has been told about the so-called "beauty" cleanliness. The future generations will consider another kind of cleanliness; the kind of cleanliness which prevents or guards against disease, the technical name for which is prophylactic cleanliness. It is the kind of cleanliness practised in surgery and dentistry, where the most scrupulous care is taken to remove bacteria and all sources of infection from everything which in any way approaches the part being operated upon.

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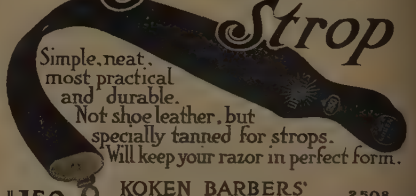

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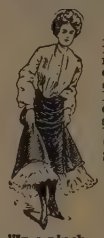

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Obituary

Gertrude Sylva

Gertrude Sylva, the young American soprano garding whom an article appeared in our issue April last, died in Brussels on May 11th, m pleurisy. The circumstances of her sudden th in a foreign country, three thousand miles from home, were particularly sad. She was barely thirty years old and went to Paris ten years ago to seek abroad the recognition on the operatic stage which she had been unable to secure in this country. Gifted with a fine dramatic soprano voice, and with no mean powers as an actress, her success on the continent was immediate. She sang in Marseilles, Bordeaux and ner French cities and then went to Brussels here she made her début at the Théâtre de la onnaie with signal success. She appeared in rôles of the repertoire, Ophelia, Mignon, liet, Lucia di Lammermoor, and soon estabhed herself as a warm favorite in the hearts the Belgian operagoers. Two years ago she ng by command at The Hague and was perhally complimented by the Queen of Holland, o presented the young artist with a substantial uvenir of the royal favor. In London she peared with great success at Covent Garden, ging one night in place of Madame Melba, who s temporarily indisposed. At last the goal emed within sight, the prize for which she had uggled for years—recognition in New York—emed within reach, but death overtook her at at was undoubtedly the threshold of a splendid reer. Had she lived it is more than probable at she would have been engaged for one of e opera houses here next season. She had a rticularly amiable disposition and her death is cruel blow to her family and numerous friends.

Gertrude Sylva

Edwin Varrey

Edwin Varrey, whose death is announced from ainfield, N. J., where he had his home, was one the last survivors of a long past generation of ors. He remained in harness, indeed, until a ar or two ago, but at the last he was but a adow of his former self, showing many signs of ling strength and weakening memory. In his y he was a performer of a thoroughly skilled d trustworthy kind. Born in this city more an eighty years ago, he was graduated in due urse in Columbia College, and soon thereafter opted the profession of the stage. He had a od presence and figure, a sound education, plenul vigor, a good measure of intelligence, and reeable manners. Beginning, as was the fashion those days, upon the lowest rung of the ladder, rose rapidly, and soon was in request as an or of second or third parts. During his long reer he was leading man in support of many of e most famous or popular performers of the y, including J. B. Booth and his son, Edwin, lwin Forrest, Laura Keene, and Joseph Jefferon. He was proficient both in tragedy and comy, and probably would have acquired much eater distinction than he did as an actor of old n's parts if he had not had the misfortune to the contemporary of John Gilbert, William arren, and others of scarcely inferior ability. e stage was less barren of capacity then than is now. As it was, he played Sir Peter Teazle, r Anthony Absolute, and kindred characters th considerable success, when these formidable mpetitors had been removed by death, playing th much accuracy and finish and unfailing inligence. He gave a library to Franklin and arshall College. To the State capitols of New rk, Pennsylvania, and New Jersey he presented onzes and oil paintings.—*New York Evening ost.*

The Faculty of Selection in Play-writing

One of the chief requisites, if not the very first quisite, of the dramatist is the faculty of setion, the ability to choose aright. Of the thouands and thousands of plays written but never oduced a very large proportion owe their fate the circumstance that the theme or subject was olly unsuited to stage purposes. It is here that e instinct of the true dramatist is of such inluable assistance.—*Daily Telegraph, London.*

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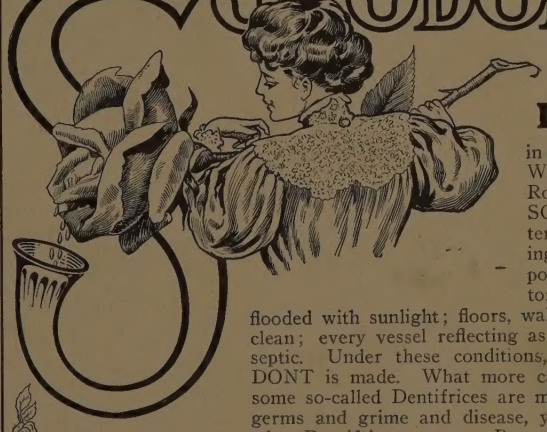

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Queries Answered

The Editor will endeavor to answer all reasonable questions. As our space is limited, no correspondent may ask more than three questions. Absolutely no addresses furnished. These and other queries connected with players' purely personal affairs will be ignored henceforth.

H. M. G.—Hattie Williams was born in Boston and made her début on the stage in that city in the chorus of Rice's "1492" company. Later she was given small parts. For some seasons she was associated with Hoyt's farce comedies. She then played the title part in "The Girl from Maxim's" on the road, and the following season was leading woman with the Rogers Brothers. She was engaged to support Sam Bernard and afterwards became joint star with him in "The Girl from Kay's" and "The Rollicking Girl." In the season of 1906 she became a full-fledged star in "The Little Cherub." Photographs of Hattie Williams may be purchased from Meyer Bros., 26 West 33d St.

M. E. T., Phila., Pa.—Q.—In what numbers of your magazine have you published pictures of Maude Adams? A.—In many. Most recently in June and October of 1906. These numbers may be bought at Meyer Bros., 26 West 33d St. Q.—In what number have you published a series of pictures of Maude Adams as Peter Pan. A.—A picture of Maude Adams as Peter Pan appeared in the June, 1906, number, and scenes from the play in December, 1905.

C. L. B., Johnstown, Pa.—Q.—What is Edward Sothern's full name? A.—Edward Hugh Sothern.

A. D. M., Chicago—Q.—In what number did you publish an interview with Robert Edeson? A.—In December, 1902.

B. P.—Q.—Have you ever interviewed Richard Bennett? A.—We have not. Q.—Have you published pictures of him? A.—Yes, in the October number, 1906. Q.—Will Henrietta Crosman appear in New York this year, if so, in what play? A.—She has appeared in New York in "All-of-a-Sudden Peggy." Q.—Will Harry Woodruff appear in New York this winter? A.—He played at the Majestic Theatre the latter part of January.

W. P. B., New Orleans, La.—Q.—Did Dustin Farnum's picture ever appear on the cover of the THEATRE MAGAZINE? A.—Yes, on the cover of the March, 1905, number.

A. G.—Q.—Have you ever published pictures of Conway Tearle? A.—No.

O. H., Lincoln, Neb.—Q.—Have you published pictures of Adelaide Thurston? A.—Yes, in October, 1903. Q.—Maude Fealey? A.—Many. Recently in December, 1905. Q.—Francis Wilson? A.—Yes, in April, 1906, February and March, 1902, and July and September, 1901.

I. L. W. T.—Q.—In what numbers have appeared articles by or about E. H. Sothern? A.—An interview appeared in the March, 1903, number, for sale at this office for $1.25.

D. N. C.—Q.—Do you send your correspondents a copy of the THEATRE each month? A.—Yes, if they are subscribers.

F. G. K.—Q.—What was the name of the one-act sketch in which J. E. Dodson played the character of Richelieu some years ago at the Bijou Theatre in Philadelphia? A.—J. E. Dodson played the character of Richelieu in "Richelieu's Strategy," a vaudeville sketch, which was presented for the first time in New York City on October 29, 1900.

W. O. W., Minneapolis, Minn.—Q.—In what numbers have you published photographs of Max Figman? A.—In November, 1901, March and October, 1904, and July, 1906. Q.—Have you interviewed him? A.—No.

G. L.—Q.—What is Edna May's real name, and where does she come from? A.—Miss May's full name is Edna May Petty. She was born in Syracuse, N. Y.

Lotta W., Cleveland, Ohio—Q.—Please tell me all you can about Lotta Crabtree? A.—Lotta Crabtree was one of America's most talented actresses. She began singing in public at the age of 9. Her début on the stage was in 1858 as Gertrude in "The Loan of a Lover." For the next three years she traveled through California with a vaudeville company. Lotta's first appearance in New York was at Niblo's Garden in 1864, and she soon became immensely popular. Then followed great success at Niblo's, the Olympic and Booth's Theatre. In 1883 she visited London, playing "Musette" at the Opera Comique. She has played in "An Object of Interest," "The Seven Sisters," "Jenny Lind," "Ireland as It Was," "The Ticket-of-Leave Man," "Catching the Governor," "The Female Detective," "Irish Assurance" and "Old London."

Constant Reader, Chester, Pa.—Q.—When and where did Elsie Janis make her début on the stage? A.—Elsie Janis made her first stage appearance December 24, 1897, in Columbus, Ohio, as the boy Cain in "The Charity Ball." She made her début in vaudeville in 1900. Q.—Will you publish pictures of her soon? A.—Pictures of Miss Janis appeared in the August, 1905, number. Q.—Are you going to interview either Elsie Janis or Geo. M. Cohan in "My Beginnings"? A.—See article "Elsie Janis—the Inimitable Child," in August number of 1905. We may interview her under "My Beginnings." Geo. M. Cohan's "Beginnings" appeared in the February number of 1907.

C. McM., Lincoln, Neb.—Q.—Have you published pictures of "The Red Feather" and "The Marriage of Kitty"? A.—We have not published pictures of "The Red Feather." Scenes from "The Marriage of Kitty" appeared in the January number of 1904. Q.—Do you charge to publish pictures? A.—No, we do not, but pictures must be approved by the editor.

M. D. D., Mich., Ind.—Lallie Charles is the name of the photographer who took the photograph of Mrs. James Brown Potter, which appeared on page 18 of our July number of 1902. His address is 1 Titchfield Rd., Regent's Park, N. W., London, England.

C. L., Boston, Mass.—Q.—Which is the best method for an amateur to enter the profession, through the medium of a dramatic school or a dramatic agency? A.—We should say through the medium of a dramatic school, but some gain a foothold by calling at dramatic agencies or by interviewing managers.

Admirer, Chicago, Ill.—Q.—Will you publish pictures of the entire cast of the Bush Temple Theatre Stock Co. of Chicago as it now stands? A.—Perhaps. Q.—Will you publish some one important scene from William Gillette's new play "Clarice"? A.—Scenes from "Clarice" appeared in the December number of 1906.

E. N. S., N. Y.—Q.—Who was Lulu Glaser's manager last year, also, if possible, his address at that time? A.—From 1904 to 1906 Lulu Glaser was under the management of Chas. B. Dillingham of this city.

Clara A. T.—Q.—Have you ever printed pictures of Beatrice Morgan? A.—Yes, in the December number of 1906. Q.—Of Paul McAllister? A.—In the July number of 1903.

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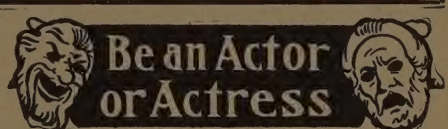

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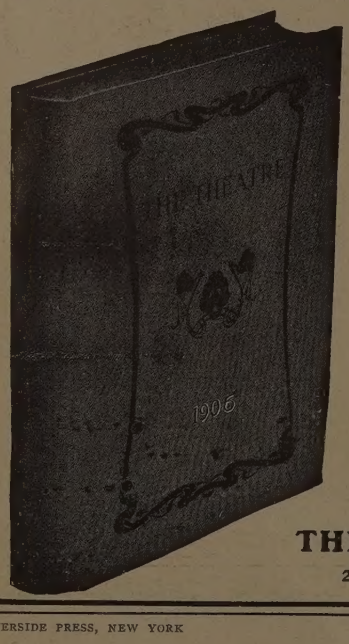

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Some New Books

ENGLISH COSTUME PAINTED AND DESCRIBED By Dion Clayton Calthrop. 462 pages. Profusely illustrated with colored plates. London: Adam and Charles Black.

Here is a book that is practically indispensable to the play producer or theatrical costume maker. There have been many works similar in scope but few have entered so fully into this very interesting and highly important subject, or been so well illustrated. In his preface the author explains the lines on which his work is laid:

"I have devoted myself," he says, "entirely to civil costume—that is, the clothes a man or woman would wear from choice, and not by reason of an appointment to some ecclesiastical post, or to a military calling, or to the Bar, or the Bench. Such clothes are but symbols of their trades and professions, and have been dealt with by persons who specialize in those professions. I have taken the date of the Conquest as my starting point, and from that date—a very simple period of clothes—I have followed the change of the garments, reign by reign, fold by fold, button by button, until we arrive quite smoothly at Beau Brummell, the inventor of modern clothes, the prophet of cleanliness. I have taken considerable pains to trace the influence of one garment upon its successor, to reduce the wardrobe for each reign down to its simplest cuts and folds, so that the reader may follow quite easily the passage of the coat from its birth to its ripe age, and by this means may not only know the clothes of one time, but the reasons for those garments. To the best of my knowledge, such a thing has never been done before; most works on dress try to include the world from Adam to Charles Dickens, lump a century into a page, and dismiss the ancient Egyptians in a couple of color plates. I have arranged, as far as it is possible, that each plate shall show the emblem or distinguishing mark of the reign it illustrates, so that the continuity of costume shall be remembered by the arresting notes."

The colored plates, painted by the author, are perfect in detail and the book is splendidly printed and bound.

THE END OF THE GAME. A novel by Arthur Hornblow. 464 pages. Illustrated. New York: G. W. Dillingham Co..

The novelist who reproduces his times and bases his story upon truth contributes something of value to literature. "The End of the Game," by Arthur Hornblow, is a book of this kind. Mr. Hornblow's two principal characters, no doubt, stand out as distinct types. One might choose to identify them with characters that are now conspicuously before the public, and who are the subject of speculation and comment on both sides of the Atlantic; but the characteristics of the overrich are too general and unfortunately too uniform to make this essential to the truth of the story or to make the interest in any degree dependent upon it. The value of the book is in its truth. It reveals the romance involved in the sudden gaining of uncommon wealth and the realism of its enervating influences. Roy Marshall escapes a marriage of convenience and for money, gaining a true woman as his wife, only to die finally in failure and disgrace, with his forgiving wife by his bedside. This is casting the horoscope of a vicious man of overgrown wealth with a vengeance, but the up-to-date novelist has presumably the same rights as the up-to-date dramatist. In handling his material Mr. Hornblow has evidenced the same knowledge of popular reading taste and the same technical literary ability which he displayed in novelizing "The Lion and the Mouse," which is now one of "the best ten sellers." Roy Marshall as an ambitious, devoted young husband is well contrasted with the Roy Marshall of later days who yields to the corrosive influence of wealth. Mr. Hornblow gives an interesting picture of a New York newspaper office which is noted for the slave-driving life to which its employees are subjected. A graphic account is also painted of the Homestead strike in which Roy Marshall wins his fortune. The subtle change which wealth begins to effect in the young partner in the Steel Trust after he comes into his millions is also well depicted. The story of his plunge and ultimate downfall is interesting. The character of Eunice, the wife, is consistently drawn and is a character of flesh and blood and her resignation to her fate is touchingly told. The Circe of the story probably is more accomplished and has more brains and less heart than the usual temptress, but she is logically drawn and is an interesting and vital figure. "The End of the Game" is told with considerable power and is likely to arouse wide interest.

RIVERSIDE PRESS, NEW YORK

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